

PARAMOUNT AROUND THE WORLD

1931



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Around the World



Vol. 4 No. 1

JANUARY 1931

Worth: Everything you can give it

1931!

Paramount



Paramount

THE FOREIGN LEGION'S "BANNER YEAR"
CONTEST WITH AN ALL-STAR CAST OF 26
MONUMENTAL PRIZES FOR THE WINNERS

"A PRIVATE FIGHT"
FEATURING SOUHAMI
VERSUS SCHAEFER

A Stirring Program Guaranteed a Solid Year's Run!

Paramount Around the World

Published in the interests of Paramounters in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

JANUARY, 1931

No. 1

"Happy Ending"

WITH this issue we ring down the curtain on the 1930 "Studio-Sponsored" Contest—the most dramatic chapter in the history of the Foreign Legion.

The final figures, given on another page, emphasize how magnificently you legionnaires rose to the business emergencies of the last twelve months and how successfully you weathered the major crisis of a worldwide economic depression.

If your showing had been merely good, it would still have deserved generous applause, considering that it was a year of extraordinary stress and strain.

But when the figures indicate that, despite the unfavorable conditions and terrific odds, you established a brand new record in dollars-and-cents revenue, your achievement is little short of miraculous.

In the light of your unparalleled performance, the moral of 1930 is this:

Nothing—neither hard times nor slumps in exchange, neither disastrous earthquakes nor political revolutions, neither governmental barriers nor unfair legislation, neither stupid censorship nor restrictive contingents—nothing, I repeat, can dampen the whole-souled enthusiasm or destroy the fighting spirit of the Foreign Legion!

It is heartening to your executives to know that every member of our far-flung organization keenly realizes his obligations and responsibilities to our company.

The comforting knowledge that the Foreign Legion can be depended upon to deliver, regardless of what obstacles stand in its way, gives them the courage to initiate policies for expansion and development, and to invest millions and millions of dollars in pictures and studios and theatres, to the end that Paramount may continue to maintain its leadership in the industry.

I want you to know that I am proud of each and every one of you, and I also want you to know there is no doubt in my mind that you will use your achievements of 1930 as a foundation on which to build bigger and better records during 1931!

MR. SEIDELMAN OFF TO EUROPE—WILL PRESENT "HALL OF FAME" PINS PERSONALLY

MR. J. H. SEIDELMAN is emblems of their membership in on January 30, for important conferencees with foreign production and distribution executives on the Continent regarding the new year's line-up of product. He will take with him two "Hall of Fame" pins, which he will personally present to John C. Graham in London and Cav. side carries the name of the member Arrigo Boehei in Rome, as tangible ber and the year of his election.



A Banner Year!

INTO the life of nearly every organization there comes a peak year in which its natural ability, resources and manpower are keyed to a perfect pitch. Ambition surges through its system. The outlook is bright with promise. And it starts out to scale the heights and succeeds in putting all past performances in the shade.

We, in Paramount, firmly believe that 1931 will be such a year for our company—that the coming twelve months will usher in a new and shining era of prosperity. That is why we are hailing it as our "Banner Year."

When I say we, I mean every executive at Home Office, from the president on down.

Mr. Zukor believes it, and has publicly announced that Paramount in 1931 will spend more than \$25,000,000 on the production of the greatest program of pictures in the history of this business.

Mr. Lasky believes it, and is right now personally supervising the biggest and most ambitious studio drive in the annals of our company.

Mr. Kent believes it, and has launched a spirited contest in our domestic sales department that has all the ear-marks of a record-breaker.

Mr. Katz believes it, and as a result, the entire energy of our theatre circuit's manpower is concentrated on getting the greatest possible grosses out of every picture through intensive and aggressive merchandising and showmanship.

My reasons for believing it are three in number. First, my supreme faith in the Foreign Legion manpower. Second, a deep-seated conviction that business conditions will be distinctly more favorable this year. Third, the knowledge that the product we have to sell is more suitable for foreign audiences because our production department is now following the "silent" formula in making talking pictures, that is to say, more action and less dialogue.

With these American-made pictures plus superimposed titles as the backbone of our program, reinforced by a strong, quality lineup of foreign language films, the Foreign Legion may confidently look forward to a positive "Banner Year."

E. Shaefer

Introducing the screen's most versatile star.

RANGO



INDIGNATION
➡➡

ANGER
➡➡

SURPRISE
➡➡

LOVE
➡➡

FEAR
⬅⬅

RANGO'S
FILM
TEST

SORROW
⬅⬅

SHYNESS
⬅⬅

FATIGUE
⬅⬅

MEDITATION
➡➡



HIGHLIGHTS OF 1930

As we ring down the curtain on 1930, it is natural to look back and reflect on the extraordinary developments and notable achievements of the past twelve months. Reviewing the year as a whole, the outstanding events may be summarized as follows:

1. *The uncommon record of the Foreign Legion in an uncommon year.* Despite the fact that 1930 was marked by a major business depression, world-wide in scope, which was further aggravated by political, financial and social revolutions in many quarters of the globe, the Foreign Legion proved its mettle by doing the biggest business in its history.
2. *The establishment and spectacular achievement of our Paris studio.* By every standard of modern industrial efficiency, the construction of a studio plant costing well over two million dollars, along with the simultaneous production of more than 100 multi-lingual feature pictures and shorts, all within a period of six months, stands out as one of the most remarkable accomplishments of the past year, or of any year for that matter.
3. *The inauguration of the Foreign Legion "Hall of Fame."* That this enduring form of public recognition fills a long-felt need has already been demonstrated in two instances. That it will continue to serve as a powerful stimulus to effort is a foregone conclusion. For years to come, the "Hall of Fame" will represent the aristocracy of achievement of the Foreign Legion.
4. *The release of that ageless epic, "With Byrd at the South Pole."* This picture will still be playing five, ten, fifty, and even a hundred years from now—long after thousands of other films have had their day and been forgotten. For the Foreign Legion to be associated with this living record of the most glorious adventure of modern times is both an honor and a privilege.
5. *The first European convention in Paramount history.* This event not only has an historic importance, marking, as it does, a memorable milestone in the development of our company, but it also furnishes an impressive commentary on the revolutionary changes that have taken place in the motion picture industry.
6. *The change in the name of our company.* The new name, Paramount Publix Corporation, has both an internal and an external significance. Internally, it represents a well-deserved tribute to our Publix Theatres organization, whose trademark has come to signify "the best theatre in town" in the same way that the Paramount trademark denotes "the best show in town." Externally, the name is more symbolic of our supremacy in every branch of motion pictures—production, distribution and theatre operation.
7. *The resounding success registered by "The Love Parade."* This magnificent entertainment has enjoyed unparalleled triumphs in its victorious march round the world. It is the biggest money-maker the Foreign Legion has ever had. The records it has established for receipts, attendance and length of run indicate very clearly that, with the coming of sound, song and dialogue, the box office has become more elastic. The possibilities are now unlimited.
8. *The sensational debut of Marlene Dietrich.* There is little doubt that this glamorous German actress will duplicate abroad the stunning personal triumph she scored in America with "Morocco." Which means that the Foreign Legion has in



HIGHLIGHTS OF 1930



Marlene Dietrich another magnetic personality like Maurice Chevalier—a powerful asset to the Paramount lineup and a tremendous boon to every box office.

9. *The further development of our manpower.* The rapid expansion of our foreign organization during 1930, to meet the changing needs of a new and greater show world, offered even more opportunities than in previous years to reward outstanding ability and merit. In every instance, the traditional Paramount policy of promoting from the ranks was scrupulously adhered to. Among those entrusted with increased responsibilities were Mel A. Shauer, Ike Blumenthal, Gus J. Schaefer, David Souhami, Harry Novak, Clarence C. Margon, Americo Aboaf, Andre Ullmann and E. J. Lipow.
10. *The evidence of enterprising, resourceful showmanship.* It may have been the product, or the challenge of the business depression, or both, at any rate not a month passed that we did not record several shining examples of live-wire advertising, publicity and exploitation. Our own foreign theatres were conspicuously successful in developing original merchandising campaigns that promoted box office prosperity throughout the world.

The Priceless Ingredient

Of all the editorials published in PARAMOUNT AROUND THE WORLD last year, the following, which appeared in the February issue, apparently struck the most responsive chord, judging by the fact that it was very widely reprinted in our various company house organs published in the United States as well as in foreign countries. It is properly one of the highlights of the year, and we reprint it here for that reason as well as for its perennial timeliness.

SHOWMANSHIP is made up of various ingredients. Effort—energy—enthusiasm—knowledge of product—perseverance—advertising ability—all these elements the intelligent showman needs to achieve success—to deliver the goods!

In ordinary times, these things are enough.
But that's just it!

These are not ordinary times in the picture business; these are changing times! We, in the foreign field, are in the midst of a great upheaval—a cataclysmic transitional period.

The crying need right now is for that rarer element—that priceless ingredient....

Resourcefulness!

The dictionary defines this precious word as, "Abounding in resources, fertile in expedients."

Ah! That's it! Fertile in expedients!

The resourceful man is one who, when he cannot do a thing one way, does it another!

The point is: He does it! No one tells him how! He finds a way! He doesn't quit!

He forgets precedent—the old rules don't fit the new conditions anyway!

Somehow he hurdles the obstacle! Somehow he finds a way to do the thing never done before! Somehow he accomplishes the impossible!

All credit to the man who goes out and does a thing when he's told how to do it. He's a good soldier—but that's all! He'll never be an officer—never be a leader.

The prizes in life—the promotions in business—all go to.....
the resourceful man!



FRANCE WINS CONTEST

Argentina Is Second—Canal Zone a Dramatic Third

First Three to Get Commemorative Bronze Plaques



DAVID SOUCHAMÉ
Leader of
FRANCE



FRED W. LANGE
Leader of
ARGENTINA



HARRY NOVAK
Leader of
CANAL ZONE

THE FINAL SCORE AS OF DECEMBER 31, 1930

FRANCE	128.00*
(France, Belgium, Switzerland, Egypt, Northern Africa)	
ARGENTINA	107.41
(Argentina, Uruguay, Paraguay)	
CANAL ZONE	105.35
(Panama, Colombia, Venezuela, Jamaica, Trinidad)	
HOLLAND	103.89
SPAIN AND PORTUGAL	101.98
ITALY	101.51
(Italy, Turkey, Greece, Bulgaria)	
MEXICO	100.91
SCANDINAVIA	100.89
(Sweden, Norway, Denmark)	
CHILE	100.32
(Chile, Peru, Bolivia)	
GREAT BRITAIN	100.08
(England, Scotland, Wales, Irish Free State)	
CZECHO-SLOVAKIA	93.85
PORTO RICO	93.21
POLAND	92.85
GUATEMALA	91.27
AUSTRALASIA	89.45
(Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	
BRAZIL	88.42
CUBA	85.74
HUNGARY	85.59
GERMANY	85.38
JAPAN	81.45*
(Japan, Korea)	
LATVIA	78.56
AUSTRIA	75.59

*Estimated



MAURICE CHEVALIER
Sponsor of
FRANCE



CLAUDETTE COLBERT
Sponsor of
ARGENTINA



MARY BRIAN
Substitute Sponsor of
CANAL ZONE

BY IMPOSING MARGIN!

Thrills Feature End of 1930 "Studio-Sponsored" Drive

14 Divisions Finish Over Quota or Do Better Than 90%

A ROUSING ending to a sensational drive!

Right up to the very last, the 1930 "Studio-Sponsored" Contest was crowded with thrills and spectacular upsets. And the final score shows many of the divisions bunched together in a stirring neck-and-neck finish.

It cannot truthfully be said that the winner was unexpected. France was out in front for the last six months; nevertheless, the margin by which Souhami's "Galloping Gauls" won is decidedly impressive. The percentage as listed here, 128%, is based on incomplete figures, and it is quite possible that the final percentage will be even higher.

Argentina, too, was looked upon as a likely winner, in view of the fact that Lange's "Gauchos" had successfully resisted all efforts to dislodge them from second place for five months. Their showing is all the more amazing, considering the general business and financial situation throughout South America.

Canal Zone proved a surprise "dark horse" and furnished the dramatic highspot of the closing month. By ousting Holland from third, Novak's "Panamanians" executed a brilliant *coup d'état* and achieved the distinction of a prize winner.

Holland will not get a prize, but it deserves one. Mr. Peereboom's boys gave a splendid account of themselves throughout the year, reaching a high-water mark in sales revenue during November.

Spain is another division that deserves all kinds of honors for its magnificent performance. If anyone had a good alibi it was Messeri's "Matadors," but instead of offering excuses and bemoaning the tough break of a slump in exchange, which robbed them of certain victory, those boys determined to make good on

their promise to go over the top. And they did!

Right on the heels of Spain comes Italy. The margin between the two is so slight as to be hardly noticeable. Aboaf's "Romans" may well take satisfaction in the thought that they finished over quota despite the governmental restrictions under which they had to work.

Mexico and Scandinavia, Chile and Great Britain, closely grouped together, will also be happy in the thought that despite all difficulties and hardships and obstacles, they delivered what was expected of them—100%!

The rest of the offices have nothing to be ashamed of. Their

final standings are by no means a true measure of their tremendous efforts and fighting ability. Czecho-Slovakia, Porto Rico, Poland and Guatemala finished substantially over 90%, which in an ordinary year would be equal to 100 per cent.

Australia is so close to the 90% line, the "Aussies" need feel no hesitation about claiming it. Of course, knowing the Blue Ribbon Bunch, as we do, we can pretty well guess that they'll be mighty disappointed with their final standing. But they did their best, and in the final analysis, that's what counts.

The whole world knows how the revolution down there

brought all business to a standstill in Brazil. So the record of Mr. Day's legionnaires is to be considered a remarkable one. Cuba and Hungary, Germany and Japan, and Latvia and Austria deserve oodles of praise for their courage and sincere effort in the face of very trying conditions.

Since 1930 is universally conceded a "hard times" year, it is most interesting and enlightening to compare it with 1929 generally recognized as a "boom year." The final figures of 1929 showed: four over 100%, six over 90%, eight over 80%, two over 70%, one above 60%, and one over 50%.

In addition to everything else, quotas during 1930 were considerably higher than in 1929, yet the results on the adjoining page show: ten over 100%, four above 90%, six over 80%, and two above 70%.

Little wonder then that our Home Office executives are exceedingly proud of every member of the Foreign Legion!

In conclusion, it is our pleasant duty to inform Messrs. Souhami, Lange and Novak that it has been decided to award their prize-winning divisions handsome bronze plaques, suitably inscribed by their sponsors and mounted on mahogany, to commemorate their victories in the 1930 "Studio-Sponsored" Contest. In the case of Canal Zone, originally sponsored by Helen Kane, who is no longer with Paramount, Mary Brian, who sponsored Mexico, has kindly consented to act as substitute sponsor for that division. The plaques will be ready in a few weeks, and we will probably carry photos of them in our next issue.

For details of the Foreign Legion's 1931 "Banner Year" Contest, turn to pages 12 and 13.



SPONSOR CONGRATULATES LEADER!

Of the three prize winners, Fred W. Lange, leader of the "Gauchos," was the only one lucky enough to receive the personal congratulations of his division's charming sponsor, Claudette Colbert. Photo was taken at our New York studio during Mr. Lange's recent visit to Home Office. Judging by their smiles, both felt very happy about it.

EL CONCURSO "BANNER YEAR" DE 1931

CUANDO apenas se han extinguido los ecos de las campanadas del Año Nuevo, la Legión Extranjera se dispone a emprender una nueva campaña internacional de ventas, bajo el nombre de "Banner Year," que se espera sea la más decisiva y brillante de nuestra historia.

La campaña de la Legión Extranjera abarcará cuatro oficinas adicionales extranjeras, China, Finlandia, Rumania y Yugoslavia, y en el concurso anual participarán veintiséis competidores.

El concurso se ha dividido en cuatro períodos, y las cuotas se determinarán cada tres meses. El premio se adjudicará al líder al finalizar cada trimestre, y el gran premio se otorgará al concluir el año, al vencedor definitivo.

El concurso de 1931 está dedicado a nuestros directores. Míster Zukor patrocinará el gran premio; S. R. Kent, el del primer trimestre; Jesse L. Lasky el del segundo; E. E. Shauer el del tercero, y J. H. Seideman el del trimestre final.

Los premios consistirán en reproducciones, en bronce, del edificio de la Paramount, asentados sobre pedestales de caoba, con una inscripción adecuada. A fin de distinguirlo de los premios trimestrales, el gran premio anual tendrá un baño de oro o plata.

Estos premios son altamente significativos, y esperamos que sean debidamente estimados y apreciados. El edificio de la Paramount se alza como símbolo de supremacía de nuestra compañía, y las reproducciones en bronce recordarán a sus poseedores el espíritu que inspira nuestra empresa, ayudándoles así a contribuir eficazmente en la campaña anual.

Por primera vez, la oficina central concederá un premio especial a los vencedores de las variadas campañas locales. Esto quiere decir que la sucursal vencedora en el concurso local, sea la de Australia, Gran Bretaña, España o Italia recibirá, además del premio correspondiente a su localidad, otro de la oficina central. La adjudicación y natura-



HIGH-POW'ERED "IT"

Clara Bow is the most nicknamed star in pictures. Here the photographer has posed her as the "Mazda Girl of the Movies," and she certainly turns on the candlepower for her new starring vehicle, "No Limit."

leza de estos premios se publicarán a fin de año.

La oficina central va a celebrar también un concurso entre las dos divisiones continentales, encabezadas por Gus J. Schaefer y David Souhami, respectivamente. Se espera que este concurso justifique una reñida batalla por la supremacía europea, de la que surjan elementos de estímulo e inspiración para las restantes divisiones.

A fin de conmemorar esta primera serie de concursos, la oficina central adjudicará una bandera (o tal vez una placa o un escudo), que se disputarán las dos divisiones mencionadas. La división vencedora retendrá el trofeo durante todo un año, hasta que vuelva a disputarse.

Desde luego se sobrentiende que este concurso, que pudíramos llamar privado, en ningún modo impide que estas divisiones participen en el concurso internacional.

LAS NOTAS DEL 1930

NADA más natural, al finalizar el año de 1930, que examinemos los acontecimientos más notables que durante su curso han acaecido. En líneas generales, las notas culminantes de los doce meses pueden resumirse en la siguiente forma:

1. *El record único de la Legión Extranjera durante un año excepcional.* A pesar de que el año de 1930 se ha distinguido por una depresión general financiera en el mundo entero, agravada por perturbaciones políticas y sociales en no pocos países, la Legión Extranjera ha realizado el negocio más imponente de sus anales.
2. *El establecimiento y éxitos iniciales de nuestro estudio de París.* O sea la construcción de un estudio valorado en más de dos millones de dólares, provisto de todos los adelantos modernos, y en el que se filman simultáneamente más de cien películas habladas en idiomas extranjeros. Todo ello durante un período de seis meses, circunstancia que hace de tal empresa una de las más sobresalientes del año. Y aun de todos los años.
3. *La inauguración del "Hall de la Fama" de la Legión Extranjera.* La necesidad de un medio de expresar públicamente el reconocimiento de los valores individuales era una necesidad ineludible, cuyo valor se ha probado en dos ocasiones. Ni qué decir tiene que en el futuro seguirá funcionando como hasta la fecha, y representará plenamente la "aristocracia" de la Legión Extranjera.
4. *La realización de la cinta "Con Byrd en el Polo Sur."* Esta película se seguirá representando cincuenta a cien años a partir de la fecha de su estreno, cuando otros muchos miles de cintas hayan pasado al olvido. Para la Legión Extranjera es un verdadero honor su asociación con este poema moderno de intrepidez y aventura.
5. *La primera convención en la historia de la Paramount.* Este acontecimiento tiene una alta significación histórica en nuestra compañía, por marcar uno de los jalones de su progreso, a la par que expresa elocuentemente los nuevos derroteros que emprende la cinematografía, y que se presentan a no pocos comentarios.
6. *El cambio de nombre de nuestra campaña.* El nuevo nombre, Paramount Publix, tiene una significación dual, interna y externa. Internamente equivale a un tributo merecido a la organización de los Teatros Publix, conocidos por "los mejores de la ciudad," del mismo modo que toda película Paramount es "la mejor del programa." Externamente, el nombre expresa simbólicamente nuestra supremacía en todos los
7. *El éxito sin precedentes de "El Desfile del Amor."* Esta producción ha tenido un éxito inigualable, en su marcha triunfal por todos los países del mundo. Es, sin duda, la película que mayores triunfos ha deparado a la Legión Extranjera. Los precedentes que esta cinta ha sentado, por lo que se refiere a ingresos de taquilla, llenos y períodos de exhibición continua, demuestran definitivamente las posibilidades ilimitadas de la cinematografía hablada.
8. *El debut sensacional de Marlene Dietrich.* Es indudable que la genial actriz alemana superará en el extranjero el triunfo que en Nueva York ha obtenido en su película "Marruecos." Lo que equivale a decir que la Legión Extranjera tiene en Marlene Dietrich una personalidad magnética equivalente a la del inimitable Maurice Chevalier.
9. *La ampliación de nuestras posibilidades de expansión.* La rápida expansión de nuestra organización extranjera durante el año de 1930, impuesta por las nuevas oportunidades que ofrece el campo de explotación pelicular, ha facilitado numerosas oportunidades de recompensar el mérito personal. Entre los nombres de los que la Paramount ha investido con cargos de mayor responsabilidad se cuentan los de M. A. Shauer, L. Blumenthal, G. J. Schaefer, D. Souhami, H. Novak, C. C. Margon, A. Aboaf, A. Ullmann y E. J. Lipow.
10. *La evidencia final de nuestras dotes de exhibidores.* Sea la calidad de la producción o el desafío lanzado por el estado de depresión mundial, o ambas circunstancias a la vez, lo cierto es que durante el año de 1930 el mundo películero presenció éxitos sin precedentes de anuncio, publicidad y explotación, y nuestros teatros del extranjero han sentado precedentes únicos de éxitos de taquilla.



WHO'S BOSS!

Richard Arlen shows Mary Brian who is boss between scenes of "Gun Smoke" at the Paramount ranch. Mary sees red as she saws wood!

campos de la película, producción, distribución y empresa teatral.

IRANGO It rhymes with S.R.O.! **IRANGO**

Paramountees in the "PURELY PERSONAL" News of the Month

"RISE OF RACZ" REAL HORATIO ALGER TALE



Ivan A. Racz

BEHIND the simple announcement made by Mr. Seidelman, that Ivan Racz, a member of the Home Office foreign department, has been assigned special duties in Central Europe and will leave at once for Berlin, is an interesting story.

A little more than a year ago, Racz was working for a newspaper in Budapest, and dreaming of a career in America. He was determined to come over at the first favorable opportunity. The "break" came in the person of S. R. Kent, whom Racz was assigned to interview when Paramount's general manager visited Budapest.

Mr. Kent was favorably impressed with the young newspaper man, and when Racz asked him point-blank for a chance, he promised the ambitious youth a job with Paramount when and if he came over. Two weeks after Mr. Kent returned from abroad, Racz presented himself at the Home Office!

From that moment, events crowded swiftly upon the ex-newspaperman. Taken over by the foreign department, he was first put through a thorough course of practical training in the New York exchange, then given a few months of Home Office experience, and later shifted to the New York studio to learn about the intricacies of production.

His assignment to Europe is the climax of a year of hard work and intensive study. We heartily congratulate "Doc," as he was familiarly known, and wish him every success in his new post.

MANAGER FOR CHILE IS HOME OFFICE VISITOR



Benito del Villar

WITH the departure of Fred Lange and Tom Cochrane for their respective countries, two new visitors arrived to take their places. One of these was the pleasant gentleman pictured above, Benito del Villar, manager for Chile, Peru and Bolivia. Mr. del Villar was all smiles when he greeted his many friends in the Home Office foreign

TRADE AND PRESS HAIL MR. ZUKOR'S MESSAGE!

M. ADOLPH ZUKOR'S New Year's message, "Paramount Means Business," which we have inserted in this issue, elicited nation-wide comment and praise both from the trade and the press. The message was reproduced as a trade-paper ad, as an insert mailed to exhibitors, and as a statement that received wide publicity in the



Adolph Zukor

trade-and-news papers, which lauded our president for his constructive leadership and business statesmanship.

Mr. Zukor, who celebrated his fifty-eighth birthday on January 7, believes that prosperity in the motion picture industry during 1931 is dependent upon three things: good pictures, increased advertising and hard work.

HOOVER'S AIDE RESIGNS TO JOIN PARAMOUNT

PRESIDENT HOOVER announced on January 2 that George Akerson had resigned his post as one of his personal secretaries to accept an executive position with Paramount. In advising the Washington newspaper correspondents of Mr. Akerson's resignation the President said in part:

"I do greatly regret to lose an old friend out of my personal service."

At the same time, Mr. Adolph Zukor issued the following statement:

"With the consent of the President, we have invited George Akerson to join the executive staff of this company and he has accepted. I have known Mr. Akerson for a number of years and feel that his coming to our company adds a splendid example of manpower to the motion picture industry. It gives me great pleasure to welcome him to the business."

Mr. Akerson is a native of Minneapolis and is forty-one years old. He is a graduate of Harvard and was formerly Washington correspondent of the "Minneapolis Tribune," which position he resigned in 1926 to become associated with Mr. Hoover, who was then Secretary of Commerce.

Last May, Mr. Akerson made a special trip from Washington to address the Paramount convention in Atlantic City. In his speech, he praised the motion picture as "the great agency of communication," and hailed the members of the Foreign Legion as "the real ambassadors of good will."

BILL CLARK ARRIVES FROM AUSTRALIA



John Cicero



Vincent Trotta



Lew Nathan

THE beginning of a New Year is the proper time to express our sincere appreciation to the Home Office Paramountees pictured above. Month in and month out, their cheerful service, generous cooperation and loyal teamwork lighten our editorial tasks and brighten the pages of this publication. We are thankful to Mr. Cicero, in the purchasing department, for his speedy and efficient service in supplying us with the many fine "cuts" that grace this magazine. We are indebted to Mr. Trotta, the brilliant showman-manager of the art department, and his very able staff for the striking covers and effective layouts that lend a distinctive artistic touch to our house organ. We are grateful to Mr. Nathan, Paramount's photographic craftsman, and his capable assistants for the excellent pictures that add so much to the attractiveness and readability of our publication. Gentlemen, the Editor salutes you!



OUR WARSZAW WARRIORs!

We are happy to introduce the loyal, hard-working personnel of our Warsaw, Poland office. Front row, l. to r.: A. Rosenschein, T. Kosower, A. Kozlowska, L. Schoenman, S. Harik, M. Czaban (Branch Manager), E. Rosenblum, M. Fiszman, S. Gindeliewicz, S. Daniel, M. Kornblum, J. Czapnik. Top row, l. to r.: M. Loevinson, T. Kulwarska, L. Koczyk and H. Filipin. P. S. The girls all look like beauty prize winners!

department, for the final score showed his division over the 100% mark. Considering what all of South America had to live through during the past year, the Chilean record is a notable one. We congratulate Mr. del Villar!



GEO. AKERSON



Wm. J. Clark

FOR the first time in nine years, William J. Clark, General Sales Manager for Australia, was able to spend the Christmas-New Year's holidays with his family in New York. Bill, as he is affectionately known, left Sydney on November 25, and arrived just in time to greet Santa Claus. This is his first visit to Home Office in almost two years. After some heavy conferences and a visit to the Paramount studios in Long Island and Hollywood, Bill will return to Australia.

O CONCURSO "BANNER YEAR" PARA 1931



STAR STEALS PICTURE!

William Powell succeeded in getting into a picture which Lothar Mendes, his director, was having taken with Carole Lombard, one of Powell's leading women in "Ladies' Man."

OS FACTOS PRINCIPAES DE 1930

AO descer o pano no palco de 1930, é natural que os feitos extraordinarios e os notaveis acontecimentos dos ultimos doze meses sejam revisados e apreciados. Os factos principaes da nossa revista do anno dão-nos o summario seguinte:

1. *O record fóra do commun da Legião Estrangeira num anno na- da commun.* Apesar do anno de 1930 ter sofrido uma grande depressão económica, abrangendo o mundo inteiro, e aggravado não só por revoluções políticas, como sociais e financeiras, a Legião Estrangeira demonstrou suas aptidões fazendo maiores negocios do que nos annos anteriores.

2. *A estabilização e o grande desenvolvimento do nosso Studio em Pariz.* O custo do Studio ultrapassou a somma de dois milhões de dollars e simultaneamente, produziu mais de cem phonofilms de longa e curta metragem em varias linguas, o que realmente não deixa de ser uma efficiencia industrial mais que moderna. Tudo isto foi feito em menos de seis meses pondo em relevo uma das maiores façanhas do anno passado.

3. *A inauguração da Galeria da Fama da Legião Estrangeira.* Já por duas vezes ficou demonstrado que esta nova forma de reconhecer trabalhos e aptidões é um estímulo poderoso e nos proximos annos toda a aristocracia de Legião Estrangeira ahí estará condignamente representada. Era esta uma das lacunas que nos faltava preencher.

4. *A estreia da epopeia "Com Byrd no Polo Sul."* Este film poderá ser exhibido durante cinco, dez, cincuenta e mesmo cem annos. Milhares de outras produções já estarão então esquecidas. O film desta gloriosa aventura constitue uma honra e um privilegio para a Legião Estrangeira que se associou em seu lançamento.

Ao resonarem os primeiros echos do novo anno em volta do mundo, a Legião Estrangeira inicia um novo concurso internacional de quotas que será, assim confiamos, o mais brilhante e decisivo na nossa historia.

É favor notar os seguintes detalhes:

O concurso será denominado "Banner Year" e nelle toman parte mais quatro agencias—China, Finlandia, Rumania e Jugoslavia—completando, portanto, um total de 26 participantes, na contenda deste anno.

O concurso foi dividido em quatro trimestres e as quotas serão ajustadas todos os tres meses. Um premio será dado ao vencedor de cada trimestre, e o premio final, o grande premio, cabera ao vencedor da campanha annual.

O concurso "Banner Year" é dedicado aos nossos directores: Ao Sr. Zukor, que será o donatario do grande premio; ao Sr. S. R. Kent que doará o premio do primeiro trimestre; ao Sr. Jesse L. Lasky, que doará o do segundo trimestre; ao Sr. E. E. Shauer, que doará o do terceiro trimestre e ao Sr. J. H. Seideman, que doará o premio do quarto trimestre.

Os premios consistirão de pequenas reproducções em bronze do Edificio Paramount com pedestaes de acajú e legendas inscriptivas. Para se distinguir dos outros, o grande premio final será chapeado com ouro ou prata.

Ha uma certa significação que diz respeito a estes premios e que esperamos será bem comprehendida e devidamente apre-

5. *A primeira convenção estrangeira na historia da Paramount.* Este acontecimento não só tem uma importancia historica como apresenta uma memorável demarcação no progresso da nossa Companhia, fornecendo ao mesmo tempo um impressionante comentario nas mudanças revolucionarias que convulsionaram a industria cinematographica.

6. *A mudança do nome da Companhia.* O novo nome Paramount

ciada. O Edificio da Paramount representa um monumento ao leadership e aos grandes feitos desta Companhia, e os premios, por sua vez, recordarão aos vencedores os seus proprios feitos durante o "Banner Year."

Este anno, pela primeira vez, o Escriptorio Central presenteará um premio especial aos vencedores locaes. Isto quer dizer que a divisão vencedora, quer na Australia, ou na Inglaterra, Espanha ou Italia, ou outra qualquer divisão, receberá do Escriptorio Central um premio, além dos outros. A natureza destes premios será determinada e anunciada no fim do anno.

O Escriptorio Central tambem inaugura um concurso especial entre as duas divisões continentais dirigidas respectivamente por Gus J. Schaefer e David Souhami. É o designio e o desejo de nossos chefes que este concurso europeo para obter a supremacia local, servirá do boa inspiração e ao mesmo tempo de desafio ás outras divisões. Esperamos, portanto que o titanico esforço destes legionarios resultará numa dupla victoria.

Cumpre-nos tambem observar que para este primeiro concurso, o Escriptorio Central tambem offerecerá um pendão (ou uma chapa ou escudo) pelo qual essas duas divisões competirão annualmente. O vencedor guardará o pendão durante um anno.

Fica comprehendido, entretanto, que este concurso especial, não affectará a participação das outras divisões na campanha internacional.

Publix Corporation tem uma grande significação, tanto interna como externa. Na parte interna, representa um merecido tributo aos Theatros Publix que representam a marca de "Os Melhores Theatros," da mesma maneira que a marca da Paramount representa "A Marca das Estrelas." Na parte externa, o nome é o simbolo da nossa supremacia em todos os ramos da cinematographia produçao, distribuição e direcção theatrical.



ARTIST AND VICTIM!

Jorge Delano, Chilean caricaturist, (left) shows Ramon Pereda his impression of the popular Paramount star. And Pereda actually smiles!

7. *O grande sucesso do phonofilm "Alvorada de Amor."* Esta magnifica produçao triumphou sempre na sua inegualavel marcha através do mundo. Foi um grande sucesso de bilheteria para a Legião Estrangeira. Os records que estableceu para venda de bilhetes, attendencia e conservação no cartaz, demonstraram claramente que com a introdução do som, canto e dialogo, as entradas da bilheteria tornaram-se mais elásticas. As possibilidades são agora illimitadas.
8. *A sensacional estreia de Marlene Dietrich.* É muito provavel que esta talentosa actriz alema duplique no resto do mundo o triumphal successo que obteve na America no empolgante film "Marrocos." Isto significa que a Legião Estrangeira tem em Marlene Dietrich uma personalidade magnetica como a de Maurice Chevalier, o que não deixa de ser mais um poderoso incentivo para todos.
9. *O notavel desenvolvimento da nossa força de acção.* A rapida expansão das nossas agencias em 1930, que conseguiram dominar as mudanças da introdução sonora com tão bom exito, offerece agora maiores oportunidades de recompensa ao merito. A Paramount continuará a promover escrupulosamente todos que o mereçam. Entre os que foram promovidos e que augmentaram suas responsabilidades estão os Srs. M. A. Shauer, I. Blumenthal, G. J. Schaefer, D. Souhami, H. Novak, C. C. Margon, A. Aboaf, A. Ullmann e E. J. Lipow.
10. *A evidencia do expediente e dos recursos em angariar negocios.* Talvez fosse a depressão comercial que desafiou todos a manifestaram novos progressos em anunciar, propagar e explorar nossas produções. Quasi todos os mezes notamos novos esforços. Todos os nosos theatros no estrangeiro apresentaram campañas originais que contribuiram para augmentar o successo das bilheterias.

Rango - the sensation of 1931!

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



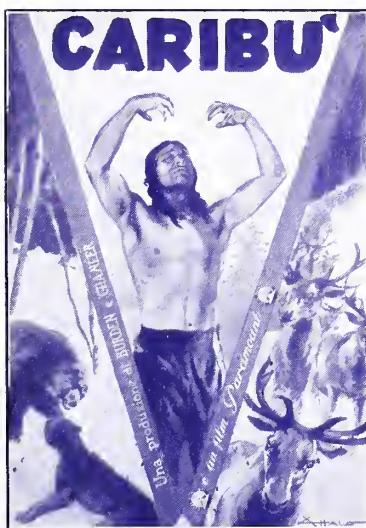
ELECTRIFYING PARIS!

This electrical display on the Paramount Theatre, Paris, made the French capital "Paramount on Parade"-conscious. It was visible for miles. Chevalier's name dragged them in, and the picture did the rest!



A MUSICAL TIEUP!

Here's a peach of a window display in local phonograph store arranged by the Le Paramount showmen in Paris. Heads of the principal stars in "Paramount on Parade" were arranged in shape of a Paramount trademark.



ITALIAN POSTER!

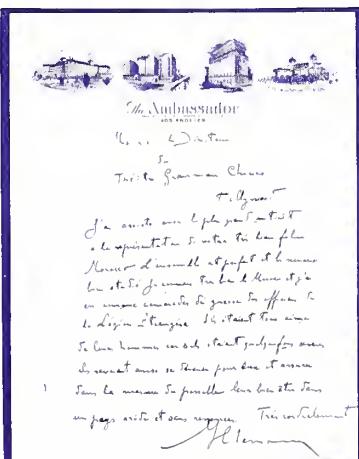
The original in five colors is an eyecatcher. The title, "Caribu," first suggested in this publication by Albert Deane, is suitable in all foreign countries for "The Silent Enemy."

SON OF CLEMENCEAU LAUDS "MOROCCO"

MICHAEL CLEMENCEAU, son of the late Georges Clemenceau, Tiger of France, was very much impressed by "Morocco" when he saw the picture at Grauman's Chinese Theatre in Los Angeles.

A letter from him, reproduced here, addressed to the manager of the theatre, reads as follows:

"I have witnessed with the greatest interest the presentation of your very



Facsimile of Clemenceau's letter!

THIS IS NOT A CHINESE PUZZLE!



A PICTORIAL REVIEW OF "MOROCCO" IN PORTUGUESE!

Every picture represents a word in Portuguese. If you understand that language, you should be able, with a little time and patience and ingenuity to read the message, which lands "Morocco." It's an excellent idea for a contest, and can be used on any picture and in any language.



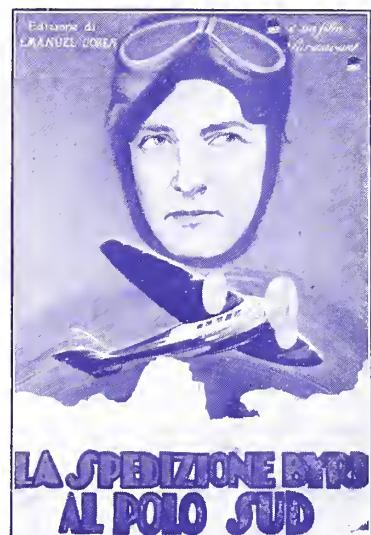
"WITH BYRD" IN RIO!

Dandy atmospheric window display arranged by Manager Frankel of the Cinema Imperio in Rio de Janeiro for the Byrd film. This occupied a prominent show window in a class fashion shop. Note Paramount trademark!



"WITH BYRD" IN MILAN!

The Odeon Theatre, Milan, Italy made very effective use of the original souvenirs of the Byrd expedition loaned by our local office. Result was a very realistic display in lobby.



FORCEFUL POSTER!

This is another fine sample of the posters issued by our Italian legionnaires. In five colors, the original is very striking. Paramount trademark is in upper right hand corner.



As the chimes of the New Year ring out around the world, the Foreign Legion initiates a brand new international sales drive, which is confidently expected to develop into the most brilliant and decisive contest in our history. Please note the following details:

It will be known as the Foreign Legion's "Banner Year" Contest. Including four additional offices—China, Finland, Roumania and Jugoslavia—there will be a total of 26 participants in this year's competition.

The contest has been divided into four quarters, and, as was done last year, quotas will be adjusted every three months to meet changing conditions and to equalize the chance of winning for every office.

A prize will be awarded to the division leading at the end of each quarter, and a grand prize will be presented to the final winner of the year's drive.

This "Banner Year" Contest is dedicated to our chief executives—Mr. Adolph Zukor, who will sponsor the grand prize; Mr. S. R. Kent, the first quarter prize; Mr. Jesse L. Lasky, the second quarter prize; Mr. E. E. Shauer, the third quarter prize; Mr. J. H. Seidelman, the fourth quarter prize.

The prizes will be small bronze replicas of the Paramount Building, each one resting on a handsome mahogany stand, bearing a panel with a suitable inscription. To distinguish it from the quarterly prizes, the grand prize will be given a gold or silver plating.

There is a definite significance attached to these prizes, which, we feel sure, will be thoroughly understood and fully appreciated by everyone. The Paramount Building stands as a monument to the leadership and achievements of our company, and these replicas will, in turn, remind the winners of their own leadership and achievements during this Banner Year.

This year, for the first time, the Home Office will present a special prize to the winners of the various

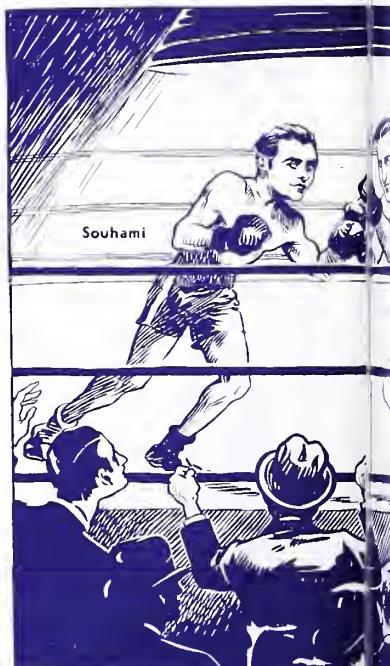
local drives. That means, the winning office in the interchange contest in Australia, in Great Britain, in Spain, in Italy, or in any other division, will receive a Home Office prize in addition to the local award. The nature of these prizes will be determined and announced at the end of the year.

The Home Office is also inaugurating a private contest between the two Continental divisions, headed respectively by Gus J. Schaefer and David Souhami. It is the design and hope of our executives that this European struggle for local supremacy will serve both as an inspiration and a challenge to our other divisions, and that the titanic efforts of these legionnaires will result in a double victory and a two-fold triumph.

With the idea of emphasizing that this is the first of a series of such contests, the Home Office is offering a banner for which these two divisions will compete annually, the winning division to keep the trophy in its possession for one year.

It is understood, of course, that this private contest does not in any way affect the participation of the individual offices included in these divisions in the international drive.

These, then, are the bare details of the contest, but perhaps some added comment on the individual points will give you a



Foreign Legion's "BANNER" CONTEST 1931



clearer idea of the reasons that suggested them.

The name, "Banner Year," was chosen as an augury of the bigger and better records the Foreign Legion is certain to establish during a year in which general business conditions will be distinctly more favorable than they were last year.

The fact that 26 territorial divisions are participating in the 1931 contest as against 10 in the first contest conducted in 1925 is, in itself, an eloquent testimonial to the tremendous progress made by the Foreign Legion in the last six years.

The policy of giving elastic quotas, subject to change every quarter, instead of one fixed yearly quota, needs no explanation or defense. The necessity for such flexibility was forcefully brought home to all of you last year. And for that very reason, our executives have gone a step further this year and are offering quarterly prizes. So that, if it should happen, as happened last year with Spain, for instance, that a division through hard work takes the lead at the start but drops down toward the end because of a disastrous slump in exchange, or a revolution or an earthquake or some other condition beyond its control, at least that division will have the satisfaction of knowing that its efforts in the first or second or third quarter were recognized and rewarded. By the way, beginning with the second quarter, we will

publish two sets of standings, quarterly and yearly.

The "Banner Year" Contest is appropriately dedicated to our chief executives, whose vision and business genius have placed Paramount in the forefront of the industry. And because it symbolizes and stands for everything that we are and have achieved in the industry, it is eminently fitting that the Paramount Building, in replica, should be given as a prize to those offices that distinguish themselves during our Banner Year.

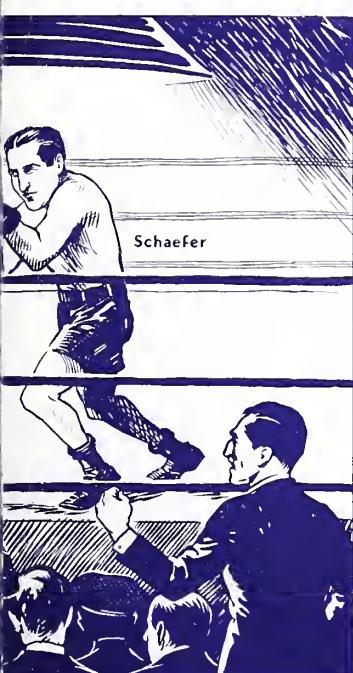
The decision to give prizes to the winners of the local drives is an indication that the Home Office will watch with even greater interest than heretofore the progress of these inter-exchange contests. In that connection, we request that you mail all local bulletins, house organs, etc., regularly to the Editor, that we may record your local accomplishments in this publication.

The idea of staging a private contest between the forces of Gus Schaefer and David Souhami was first brought up at the Paris conference last September. Both leaders were enthusiastic about it, and it was decided to put it into effect during 1931. It aligns Germany, Central Europe, Holland and Scandinavia against France, Spain, Portugal and Italy. It should be an epic struggle, productive of plenty of fire-works. Since their efforts will also have a repercussion in the international drive, Generals Schaefer and Souhami and their armies have a double incentive to fight hard.

Our final word is a warning to send in your monthly cables not later than the 10th of the month. Otherwise, you will be left out of the standings. It isn't fair to hold up an entire organization and delay publication just because one or two offices fail to cooperate.

And now, if you are all ready, we will start you off. On your mark! Get set!! Go!!!

Come on, you legionnaires, make it a Banner Year!



E FIGHT

IL CONCORSO "BANNER YEAR" PEL 1931

PUNTI LUMINOSI DEL 1930

M ENTRE caliamo il sipario sul 1930, nulla di più naturale che rivolgervi indietro per riflettere agli straordinari sviluppi e alle notevoli realizzazioni dei dodici mesi scorsi. Passando in rassegna l'anno nel suo insieme, gli avvenimenti principali possono venir sintetizzati come segue:

1. *Il record senza precedenti della Legione Estera in un anno senza precedenti.* A malgrado del fatto che il 1930 si è distinto per una gravissima depressione nel mondo degli affari, che si è diffusa in tutto il mondo, resa anche più grave da rivoluzioni politiche, finanziarie e sociali in parecchi punti del globo, la Legione Estera ha affermato il suo valore, avendo fatto più affari di qualsiasi altro anno nella sua storia.
2. *La fondazione e gli spettacolosi risultati del nostro studio di Parigi.* Da ogni punto di vista della perfezione industriale moderna, la costruzione di uno stabilimento-teatro, del costo di oltre due milioni di dollari e la contemporanea produzione di oltre 100 cinematografie caratteristiche e brevi in molte lingue, tutto entro il periodo di sei mesi—si afferma come una delle più notevoli realizzazioni dell'anno scorso, o di qualsiasi altro anno.
3. *La inaugurazione dell'"Aula della Fama" della Legione Estera.* Che la necessità di questa durevole forma di riconoscimento pubblico si era fatta da lungo tempo sentire, è stato dimostrato in due occasioni. Va da sè che continuerà a rappresentare un potente stimolo a sforzi sempre maggiori. Per molti anni a venire la "Aula della Fama" rappresenterà l'aristocrazia di tutto quel che è stato compiuto dalla Legione Estera.
4. *La produzione di quella epopea senza età "Con Byrd al Polo Sud."* Questa cinematografia verrà ancora proiettata da qui a cinque, dieci, cinquanta ed anche cento anni—molto tempo dopo che migliaia di altre cinematografie abbiano oltrepassato il loro ciclo aureo e siano state oblite. Per la Legione Estera essere associata con questo documento vivente della più gloriosa avventura dei tempi moderni è al tempo stesso un onore ed un privilegio.
5. *La prima convenzione europea nella storia della Paramount.* Questo evento ha non soltanto una importanza storica, inquantoché segna una memorabile pietra miliare nello sviluppo della nostra Compagnia, ma offre anche un significativo commento sui rivoluzionari cambiamenti che si sono verificati nella industria cinematografica.
6. *Il cambiamento di nome della nostra compagnia.* Il nuovo nome, Paramount Publix Corporation, ha contemporaneamente un significato interno ed uno esterno. Inter-



HER LUCKY DOLLS!

And everywhere that Marlene Dietrich goes, these dolls are sure to go. They are her good luck companions. She carried them with her throughout her stage career, and took care that they were packed when Paramount brought her to Hollywood. Look for these dolls in every one of her pictures. They will be part of the atmospheric background.

namente, esso rappresenta un ben meritato tributo alla nostra organizzazione dei Teatri Publix, la cui marca è giunta a significare "il migliore spettacolo della città." Esteriormente, il nome sta a maggiormente rappresentare la nostra supremazia in ogni ramo cinematografico—produzione, distribuzione e funzionamento teatrale.

7. *Lo strepitoso successo raggiunto dal film "The Love Parade."* Questo meraviglioso e divertentissimo film ha goduto di trionfi senza precedenti nella sua marcia vittoriosa intorno al mondo. È la più grande sorgente monetaria che la Legione Estera abbia mai avuto. I risultati da esso raggiunti, sia nei riguardi degli incassi, delle folle di spettatori e degli estesi periodi di rappresentazione, indicano ben chiaramente che, con l'avvento dei suoni, del canto e del dialogo, il botteghino è diventato più elastico. Le possibilità ora non hanno limiti.
8. *Il debutto sensazionale di Marlene Dietrich.* Non c'è dubbio che questa vistosa attrice tedesca duplicherà oltre oceano lo strepitoso trionfo personale incontrato in America con "Morocco." Il che vuol dire che la Legione Estera ha in Marlene Dietrich un'altra personalità magnetica come quella di Maurice Chevalier—un potente fattore fra l'elemento artistico della Paramount ed una vera provvidenza per ogni botteghino.

9. *L'ulteriore sviluppo del nostro personale.* La rapida espansione della nostra organizzazione estera nel 1930 per far fronte ai sempre mutevoli bisogni di un nuovo
10. *La evidenza d'intraprendente abilità nello sfruttamento dei film.*

Al momento in cui le campane di tutto il mondo annunciano l'avvento dell'anno nuovo, la Legione Estera inizia una nuovissima campagna internazionale di vendita, la quale ci attendiamo con fiducia, si trasformerà nel più brillante e decisivo concorso della nostra storia. Vogliate notarne i dettagli che seguono:

Verrà denominato "Il Concorso 'Banner Year' della Legione Estera." Compresi i quattro nuovi uffici—in China, in Finlandia, in Rumenia e in Jugoslavia—vi sarà un totale di 26 concorrenti al concorso di quest'anno.

Il concorso verrà diviso in quattro quartieri e le quote verranno determinate ogni tre mesi. Un premio verrà conferito al capofila alla fine di ciascun trimestre ed un gran premio verrà presentato al vincitore finale della campagna annuale.

Questo Concorso "Banner Year" è dedicato ai nostri funzionari in capo—Mr. Zukor, che patrocinerà il gran premio; Mr. S. R. Kent, il premio del primo trimestre; Mr. Jesse L. Lasky, il premio del secondo trimestre; Mr. E. E. Shauer, il premio del terzo trimestre; e Mr. J. H. Seideman, il premio del quarto trimestre.

I premi verranno rappresentati da piccole copie in bronzo del Palazzo Paramount, ciascuno attaccato a un bel sostegno di mogano, portante una targa con opportuna iscrizione. Per distinguerlo dai premi trimestrali, il gran premio verrà placcato in argento o in oro.

Questi premi implicano un certo significato, che siamo certi, verrà compreso ed interamente apprezzato. Il Palazzo Para-

mount rappresenta un monumento all'abilità di direzione ed ai risultati raggiunti dalla nostra compagnia e queste copie, alla loro volta, rammenteranno ai vincitori la loro propria abilità di direzione ed i risultati da loro raggiunti durante questo "Banner Year."

Per la prima volta quest'anno, l'Ufficio Centrale presenterà un premio speciale ai vincitori delle varie campagne locali. Ciò vuol dire che l'ufficio vincitore nel concorso degli uffici di succursale in Australia, Gran Bretagna, Spagna, Italia o in qualsiasi altra divisione, riceverà oltre al premio locale un premio anche dall'Ufficio Centrale. La natura di questi premi verrà determinata ed annunziata alla fine dell'anno.

L'Ufficio Centrale sta anche inaugurando un concorso privato fra le due divisioni continentali, dirette rispettivamente da Gus. J. Schaefer e David Souhami. I nostri funzionari progettano e sperano che questa lotta europea per una supremazia locale servirà sia come ispirazione che come sfida per le altre nostre divisioni, e che gli sforzi titanici di questi legionari risulteranno in una doppia vittoria ed in un duopolio trionfo.

Allo scopo di dare rilievo al fatto che questo è il primo di una serie di concorsi del genere, l'Ufficio Centrale offre una bandiera (o forse una placca o uno scudo) per cui queste due divisioni competeteranno annualmente. La divisione vincitrice terrà in suo possesso la bandiera per un anno.

Va da sè, naturalmente, che questo concorso privato non influenza in verun modo sulla partecipazione di queste divisioni alla campagna internazionale.

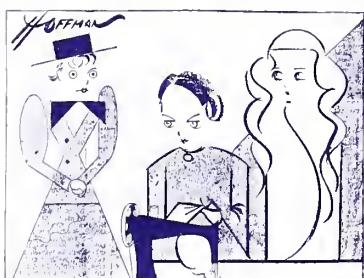
e più grande mondo cinematografico ha offerto anche maggiori opportunità degli anni precedenti di ricompensare eccezionale abilità e merito. In ogni caso è stato seguito il tradizionale sistema Paramount di promozione dalle file. Fra coloro cui sono state affidate maggiori responsabilità notiamo M. A. Shauer, L. Blumenthal, G. J. Schaefer, D. Souhami, H. Novak, C. C. Margon, A. Alboaf, A. Ullmann e E. J. Lipow.

10. *La evidenza d'intraprendente abilità nello sfruttamento dei film.*

Forse sarà stato il prodotto, forse anche la sfida della depressione nel mondo degli affari, forse tutt'e due, il fatto sta che non è passato un sol mese senza che non avessimo a registrare parecchi meravigliosi esempi di vibrante attività nei vari campi di reclame, pubblicità e sfruttamento. I nostri teatri esteri hanno raggiunto notevoli successi nello sviluppo di campagne di vendita che diedero un maggiore incremento alla prosperità del botteghino.

IT INSURES RANGO A ! BANNER YEAR

PARAMOUNT 'HOLDOVERS' RULE BROADWAY



"THE RIGHT TO LOVE"

Three interesting character studies of Ruth Chatterton in her three-in-one role in this film. From the pen of Irving Hoffman, staff artist "New York American."

"ONLY SAPS WORK" AN UPROARIOUS FARCE

ANYONE who can sit through a "Only Saps Work" without doubling up with mirth must be minus a funny bone. The picture just bubbles over with side-splitting nonsense mostly provided by Leon Errol, he of the trick knee and the dizzy comicalities. He is ably assisted by Stuart Erwin, who continues to make stupidity a laughing matter.

Richard Arlen and Mary Brian furnish the romance in the plot, which is a series of mix-ups, with the action taking place on a health farm, where Arlen works as a pantry boy; Erwin as a bellboy with detective ambitions; Errol as a guest, hiding out after successfully negotiating a bank robbery; and Miss Brian as a companion to her ailing father.

Just to give you an idea of the farcical complications that develop, two detectives arrive to arrest Errol, and then two other detectives arrive to arrest the first two detectives! The picture was made to be laughed at, and it accomplishes its mission beautifully.



"ONLY SAPS WORK"

Leon Errol, chief fun-maker in the picture, as he impressed Irving Hoffman of the "New York American."

RUTH CHATTERTON IN "THE RIGHT TO LOVE" BREAKS TWO RECORDS AT THE PARAMOUNT

TOPPING all her previous achievements as the emotion-tossed heroine of one of the year's most powerful dramas, Ruth Chatterton has the additional satisfaction of knowing that "The Right to Love" broke two records during its run at the Paramount Theatre on Broadway.

To begin with, it established a new box office record for the two opening days; secondly, it is the first picture ever held over more than two weeks, opening December 31 and closing January 15.

Ruth Chatterton demonstrates by her handling of a dual role (it is really a triple role) in "The Right

to Love" that she richly deserves the title of "First Lady of the Screen." Her performance as a young girl blossoming into womanhood, and then, years later, as the mother and her own daughter is perfection itself, further emphasized by the trick photography that permits her to essay a double role with complete freedom.

The new sound recording used for the first time in this picture (which was described in last month's issue) adds immeasurably to the picture's realism. A generous share of credit is due Richard Wallace for his deft direction. Paul Lukas heads a splendid supporting cast.



"ROYAL FAMILY OF B'HAY"

Here are the four members of the cast as sketched by Hoffman in the "New York American." Left to right: Henrietta Crosman, Mary Brian, Ina Claire and Fredric March.

"TOM SAWYER" SCORES HIT—HELD OVER

"TOM SAWYER," Paramount's first big picture, designed to draw the youngsters back to the movie theatres from which the growing sophistication of talking pictures had to a degree alienated them, is exceeding all expectations at the box office, wherever it has been shown.

In New York, the picture scored such a hit at the Paramount Theatre that the management held it over for a second big week. In fact, so encouraging has been the reception accorded this production throughout the country that our studio executives are rushing production on the next kid classic, "Skippy."

The resounding success of "Tom Sawyer" is primarily due to the fact that it has been so expertly directed by John Cromwell that it appeals to adults as well as children. Jackie Coogan, Mitzi Green, and Junior Durkin play their roles with a natural lovable ness and in typical carefree kid style. The photoplay presents all the highlights of the famous Mark Twain story in terms of radiant motion picture entertainment.



A ROYAL FRONT FOR A "ROYAL FAMILY"

We've reproduced Rivoli fronts in this publication innumerable times, but this one has them all beat. It's flashy, artistic and chock-full of showmanship. To see it is to be irresistibly drawn to the box office.

"THE ROYAL FAMILY OF BROADWAY" HAS COMEDY, DRAMA AND ROMANCE PLUS CAPITAL ACTING

OPENING to a \$5 gala premiere at the long-run Rivoli Theatre, three days before Christmas, (probably the toughest period in show business) "The Royal Family of Broadway" came within \$300 of eclipsing the house record during its first week. That's how good it is!

New York critics, who recalled the sensational success of the play, unanimously and enthusiastically agreed that the picture was better by a big margin. Here is a class entertainment that the masses will appreciate and enjoy because it contains all the essential elements—gay, reckless comedy; swift, heart-touching drama; tender, vi-

brant romance—the whole enriched with real acting genius.

In the final analysis it is the individual performances by the quartet that makes up the family—Fredric March, Ina Claire, Henrietta Crosman and Mary Brian—that will set the public's tongues wagging. It is an open secret that "The Royal Family" portrays the private life of the Barrymores. Consequently, the actions, mannerisms, gestures, etc., of March, Miss Claire and the others take on added interest, significance and hilarity.

But quite aside from the accuracy of their respective take-offs, the gay, zestful manner with which they handle their roles gives the production its verve and dash.



"TOM SAWYER"

The kid himself—Jackie Coogan, sketched by another kid, Dick Winslow, also a member of the cast.

"RANGO" COMING TO THE RIVOLI!

"Rango"—Paramount's novelty picture—is scheduled to make its world debut at the Rivoli Theatre, New York, on February 5. We have purposely refrained in this issue from giving you any details about this sensational production, because we wanted to arouse your curiosity and excite your interest. Next month we will let the cat out of the bag and tell you all about this unusual picture.

DER 1931 "BANNER JAHR" KONTEST

HOEHEPUNKTE IN 1930

WAEHREND sich der Vorhang über das alte Jahr senkt, wollen wir noch einmal auf 1930 zurückblicken, und die, in diesem Zeitraum stattgefundenen unerhörten Entwicklungen und Leistungen an uns vorbeiziehen lassen. Die markanten Ereignisse der vergangenen zwölf Monate können kurz wie folgt zusammengefasst werden:

1. *Ungewöhnliche Rekordleistungen der Auslandsabteilung in einem ungewöhnlichen Jahr.* Angesichts der Tatsache, dass 1930 einen internationalen Geschäftsrückgang zu verzeichnen hatte, der sich in verschiedenen Teilen der Welt durch politische, finanzielle und soziale Revolutionen noch verschlimmerte, stand die Auslandsabteilung ihren Mann, und schloss allen Hindernissen zum Trotz die besten Geschäfte in ihrer Geschichte ab.
2. *Gründung des Pariser Ateliers und seine fabelhaften Leistungen.* Wenn innerhalb sechs Monate ein zwei Millionen Dollar Filmatelier errichtet wird, in dem vor Ablauf dieser Zeit über 100 fremdsprachige Programm- und Kurzfilme hergestellt werden, dann muss man gestehen, dass dieses, verglichen mit dem Norm anderer Industrien, wohl eine der staunenswertesten Leistungen nicht nur dieses Jahres sondern aller Zeiten ist.
3. *Die "Ruhmeshalle" der Auslandsabteilung.* Es ist schon zweimal bewiesen worden, dass diese bleibende Form restloser Anerkennung einem langgehegten Wunsch entspricht. Diese Einrichtung ist eine mächtige Anspornung für alle Paramountler und hat schon trotz ihres kurzen Bestehens eine Probe von ihrer Notwendigkeit abgelegt. Noch nach vielen Jahren wird die "Ruhmeshalle" ein Zeugnis vom verdienstlichen Adel bekunden.
4. *Der Verleih des unsterblichen Epos "Mit Byrd Zum Südpol."* Dieser Film wird nach Ablauf von fünf, zehn, fünfzig, selbst noch nach hundert Jahren nichts von seinem Wert eingebüßt haben, lange nachdem tausende andere Filme ihren grossen Tag des Erfolges hatten und der Vergessenheit anheimgefallen sind. Es ist eine grosse Ehrung für die Auslandsabteilung, dieses lebende Dokument einer Heldenage von 1930 verleihen zu dürfen.
5. *Die erste europäische Paramount Konvention.* Dieses Ereignis ist nicht nur ein Meilenzeiger in der Geschichte unserer Firma, sondern es beweist gleichzeitig aufs Treffendste, welche radikalen Umwälzungen in der Filmindustrie vor sich gegangen sind.
6. *Aenderung unseres Firmenamens.* Paramount Publix Corpora-



OH DOCTOR!

A sore throat goes a long way with Romeo, Hollywood ostrich. Frances Dee discovers that when she gets ready to bandage Romeo's throat under the guidance of "Doc" Saxton and his assistant.

tion, unser neuer Name, ist sowohl innerlich wie äußerlich von grosser Bedeutung. Innerlich zollt er der Publix Theater Gesellschaft, deren Schutzmarke überall als "das beste Theater in der Stadt" bekannt ist, einen wohlverdienten Tribut, während die Paramount Schutzmarke "die beste Schau in der Stadt" verspricht. Äußerlich aber ist der neue Firmenname symbolischer für Paramount's Führerschaft auf der ganzen Filmlinie: Herstellung, Verleih und Theaterverwaltung.

7. *Echos vom Triumphzug der "Liebesparade."* Diese Höchstleistung auf dem Gebiet der Filmunterhaltung konnte auf seiner Reise um die Erde allenthalts unvergleichliche Erfolge buchen. "Liebesparade" ist bei weitem der grösste Kassenschlager der Auslandsabteilung. Seine Kassen-Besucher- und Aufführungsserrekorde beweisen besser als es Worte vermöchten, dass die Theaterkassen mit der tönen Aera viel elastischer geworden sind. Die Filmindustrie ist heute die Industrie der unbegrenzten Möglichkeiten.

8. *Marlene Dietrich's Filmdebut.* Wir zweifeln keinen Augenblick daran, dass die bezaubernde deutsche Künstlerin ihren sensationellen Amerika-Erfolg in "Marokko" im Verleihgebiet der Auslandsabteilung verdoppeln wird. Maurice Chevalier, bis jetzt der mächtigste Auslandsfaktor der Paramount durch seine unerhörte Anziehungskraft an allen Theaterkassen, wird sich von nun an wohl oder übel diesen Ruf mit der magnetischen Persönlichkeit Marlene Dietrich's teilen müssen.

9. *Beförderung von Auslandsmitgliedern.* Die atemberaubende

MIT dem Neuen Jahr beginnt für die Auslandsabteilung ein neuer internationaler Wettbewerb, welcher dazu ausersehen ist, das Jahr 1931 zum erfolgreichsten unserer Abteilung zu gestalten. Nachstehend geben wir alle Einzelheiten über diesen Wettkampf bekannt, welcher den Namen "Banner Jahr" Kontest trägt:

An dem 1931 Auslands-Wettbewerb werden vier weitere Filialen teilnehmen, und zwar China, Finnland, Rumänien und Jugoslawien, sodass die Teilnehmerzahl nunmehr 26 beträgt.

Der "Banner Jahr" Kontest findet einen vierteljährlichen Abschluss und die Quoten werden dementsprechend auch alle drei Monate geändert. Den Vierteljahressiegern wird nach Ablauf des Zeitraumes ein Preis erteilt; und da dieser "Banner Jahr" Kontest unseren Führern gewidmet ist, wird Mr. S. R. Kent den Gewinn für das 1. Vierteljahr, Mr. Jesse L. Lasky den Gewinn für das 2. Vierteljahr, Mr. E. E. Shauer den Gewinn für das 3. Vierteljahr und Mr. J. H. Seideman den Gewinn für das letzte Vierteljahr stiften. Außerdem gelangt für den Jahressieger ein Hauptgewinn zur Verteilung, der von Mr. Adolph Zukor gespendet wird.

Die Preise bestehen aus Miniatur Bronzenabbildungen des Paramount Gebäudes, welche auf einem geschmackvollen Mahagonisockel angebracht und mit einer kleinen Inschrift Tafel versehen sind. Um den Hauptpreis von den Vierteljahrespreisen zu unterscheiden, wird dieser entweder in Gold- oder Silberplattierung ausgeführt.

Der tiefere Sinn der ausge-

setzten Preise wird sicherlich überall verstanden und geschätzt, denn wir alle wissen, dass das Paramount Gebäude ein Monument für die Führerschaft und Erfolge unserer Firma ist. Die Nachbildungen werden die betr. Sieger wiederum an ihre Führerschaft und ihre Erfolge im Bannerjahr erinnern.

Ferner hat die Zentrale in diesem Jahre zum ersten Mal Sonderpreise für die Gewinner der diversen Lokal-Wettbewerbe unserer Filialen ausgesetzt. D. h. die siegende Abteilung des Interfilialkontests in Australien, in Gross Britannien, in Spanien, in Italien oder in irgend einer anderen Filiale, wird außer dem Lokalgewinn auch noch von der Zentrale einen Preis erhalten. Die Art dieses Preises wird am Ende des Jahres beschlossen und bekanntgegeben.

Ausserdem veranstaltet die Zentrale eine privaten Wettbewerb zwischen den zwei europäischen Divisionen von Gus. J. Schaefer resp. David Souhami. Unsere Direktoren hoffen und beabsichtigen, mit diesem europäischen Wettstreit alle anderen Filialen herauszufordern, damit die allgemeinen Anstrengungen in einem doppelten Sieg enden werden.

Dieser letzte Wettbewerb ist der Beginn einer Kontest-Serie, denn die Zentrale offeriert dem Sieger ein Wanderbanner, um das beide Divisionen in jedem Jahre erneut ringen müssen. Das Banner gehört dem Sieger nur ein Jahr.

Es versteht sich natürlich, dass keine der an diesem Privatkontest beteiligten Filialen vom internationalen Wettbewerb ausgeschlossen ist.

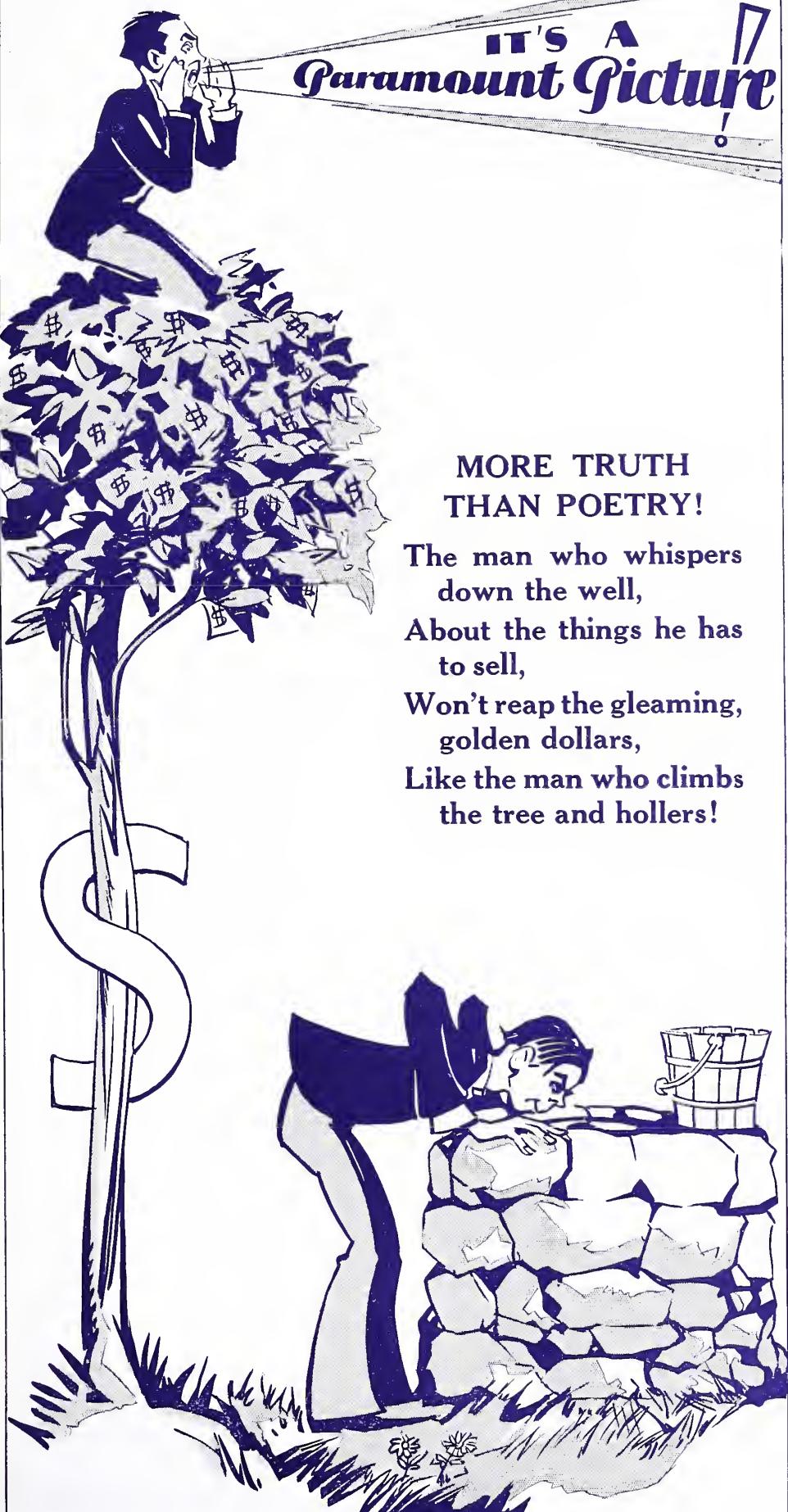
10. *Beweise für unermüdliche, intelligente Schaumann Politik.* Ob es an der Güte des Produkts lag oder ob es eine Auflehnung gegen den Geschäftsrückgang war, vielleicht auch beides, auf jeden Fall ist kein Monat vergangen, während dem wir nicht glänzende Beispiele von intensiver Propaganda, Reklame und Exploitation buchen konnten. Auch unsere eigenen Theater im Ausland waren ungemein erfolgreich und entwickelten originelle Propaganda Feldzüge, welche viel zum Aufblühen des Theaterkassen Wohlstandes beigetragen haben.

RANGO A RESOUNDING RECORD-WRECKER! RANGO

**IT'S A
Paramount Picture!**

**MORE TRUTH
THAN POETRY!**

**The man who whispers
down the well,
About the things he has
to sell,
Won't reap the gleaming,
golden dollars,
Like the man who climbs
the tree and hollers!**



**DON'T expect an ECHO
from a WHISPER!**

THERE are many ingenious ways of attracting attention and collecting a crowd. You can, for instance, stand on your head in the middle of the street, or argue with a traffic cop, or give out free merchandise samples.

But the one sure-fire method is to YELL, particularly if you have something worth yelling about. A cry of "Help!", shouted at the top of your lungs, will bring an immediate response.

The point is, if you are really anxious to attract attention, you must make yourself HEARD. You won't attract attention by whispering—a whisper has no echo!

Every day brings fresh confirmation of this fact in the picture business.

Here is an exhibitor who plays a picture to good business. There is an exhibitor who plays the same picture with disappointing results.

What's the answer?

Check up and you invariably find that it's each man's method of attracting attention—in other words, his advertising—that is responsible. One is yelling, the other is whispering.

The progressive exhibitor makes liberal use of the great variety of ad sales at his command. The other "whispers" with a couple of one sheets and a few stock stills in his lobby.

The successful exhibitor realizes the power of the press and uses newspaper advertising intelligently and persistently. The other regards it as an unnecessary expense and figures he is saving money by doing without it entirely or "whispering" occasionally.

The genuine showman understands that there is some good sales point in every picture—something that makes it *different* from all other pictures. He finds out what it is, and EXPLOITS it. The other exhibitor indifferently stamps every picture with the hackneyed label of "comedy," "drama" or "western," and is satisfied to make a stereotyped announcement to that effect and let it go at that. That is stupid "whispering!"

We commend the above observations to the thoughtful attention of those legionnaires who are forced to listen to every theatre owner's tale of woe. Before offering the exhibitor your sympathy, find out if he isn't using the alibi of "business depression" or "poor pictures" to cover up his own "whispering."

HET "BANNER YEAR" CONCOURS 1931



THEY'RE ALL PLAYERS!

The Indians are real ones, and the children are not ordinary school kids—they're all Paramount players, Big Tree, Thunder Cloud, Jackie Searl and Mitzi Green.

OVERZICHT 1930

NU het scherm voor het jaar 1930 is gevallen, verdient het aanbeveling een beknopt overzicht te geven van de voornaamste gebeurtenissen in het afgelopen jaar en even stil te staan bij de belangrijkste prestaties gedurende de voorgaande twaalf maanden. Deze zijn o. i. als volgt:

1. *Het buitengewone resultaat der Buitenaardsche Afdeeling in een buitengewoon jaar.* Ondanks de gedurende 1930 heerschende wereld malaise en politieke, financiële en sociale beroeringen in alle hoeken der aarde, gaf de Buitenaardsche Afdeeling blijk van haar prestatievermogen, door onovertroffen guns tige financiële resultaten in 1930.
2. *De oprichting en sensationeel effectieve exploitatie van de Paramount ateliers in Joinville, Parijs.* Vergelijken met door andere industrieën gestelde normen voor doelmatige moderne exploitatie, blinkt de oprichting, constructie en exploitatie van een studio, dat twee miljoen dollars heeft gekost en binnen zes maanden meer dan 100 lange en korte films in verschillende talen wist te vervaardigen uit als een der merkwaardigste prestaties van het afgelopen jaar of van alle voorgaande jaren, wat dat betreft.
3. *Het instellen van een buitenlandsche "Hall of Fame."* Dat deze blijvende vorm van erkentelijkheid voor individuele prestaties in een lang gevoelde behoeft voorzag, is reeds door twee feiten aangetoond. Het spreekt vanzelf dat deze instelling een krachtige stimulans zal blijken te zijn in komende jaren, want opneming in den "Hall of Fame" der Buitenaardsche Afdeeling kenmerkt het toppunt van individuele service aan onze organisatie.
4. *De distributie van de klassieke historische film "Met Byrd naar de Zuidpool.* Lang nadat andere prachtige films verouderd en vergeten zijn, is deze historische film nog even frisch en interessant als toen zij voor het eerst door Paramount in omloop gebracht werd. Wij voorspelden al eens

BIJ het inluiden van een nieuw jaar van onvermoeid ijver voor de Buitenaardsche Afdeeling, schrijven wij wederom een concours uit waarvan wij grote resultaten verwachten. Dit concours wordt gehouden onder den naam "Banner Year Contest" (Vlaggejaar Concours) en 26 kantoren zullen er aan deelnemen, de vier nieuwe kantoren: China, Finland, Roemenië en Joegoslavie inbegrepen.

Het concours is onderverdeeld in 4 kwartalen elk met een apart quota. Aan het einde van elk kwartaal worden de quota's herzien. Het kantoor, dat bovenaan staat bij het einde van elk kwartaal ontvangt een prijs. Behalve deze kwartaalprijs wordt een hoofdprijs toegekend aan het winnende kantoor bij het einde van het concoursjaar.

Dit Vlaggejaar concours is gewijd aan de hoofd directie: De Heer Zukor schenkt den hoofdprijs; de Heer S. R. Kent looft den eersten kwartaalprijs uit; de Heer Jesse L. Lasky den prijs voor het tweede kwartaal; de Heer E. E. Shauer den prijs voor het derde kwartaal en de Heer J. H. Seidelman schenkt den prijs voor het laatste kwartaal.

De prijzen bestaan alle uit een in brons uitgevoerde maquette van het Paramount Gebouw op een voetstuk van mahoniehout met passende inscriptie. Ter onderscheiding van de kwartaal prijzen is de hoofdprijs verguld of verzilverd.

Er ligt een zekere symbolische beteekenis in deze prijzen, die, naar wij hopen, ten volle begrepen en geapprecieerd wordt. Het Paramount Gebouw is een mo-

dat er vijf, tien, twintig of honderd jaar verder vraag zal bestaan naar copieën van deze merkwaardige film. Het is een eer en een voorrecht onzer organisatie, dat het Paramount handelsmerk voor eeuwig verbonden zal blijven aan het roemrijkste avontuur van den modernen tijd.

5. *De eerste Europeesche Conventie in de geschiedenis van Paramount.* Niet alleen is dit evenement van geschiedkundig belang als een mijlpaal in de ontwikkeling van onze maatschappij, doch het verschafft tevens een indrukwekkend commentaar op den omkeer in de filmindustrie.

nument van Paramount's rang als leider der industrie en van de prestaties onzer maatschappij en deze maquettes zullen de winners blijvend herinneren aan hun eigen prestaties gedurende de kwartalen van het concoursjaar.

Wij hebben dit jaar voor een nieuwighed gezorgd. Het Hoofdkantoor zal speciale prijzen toekennen aan de winners van plaatselijke campagnes. Met andere woorden, het winnende kantoor der Australische afdeeling, of van de Britsche, Spaansche, Italiaansche afdeelingen enz. ontvangt een prijs van het Hoofdkantoor, alsmede een prijs eventueel uitgekoeld door de divisie. Aan het eind van het jaar zullen wij bekend maken, waar die prijzen uit bestaan.

Het Hoofdkantoor heeft eveneens een concours uitgeschreven tuschen de twee Europeesche hoofddivisies, resp. onder leiding van den Heer Gus. J. Schaefer en den Heer David Souhami.

Het ligt in de bedoeling van het Hoofdkantoor een geweldigen strijd te ontwikkelen tuschen die twee divisies, een soort titanenstrijd waaraan andere divisies, naar wij hopen een voorbeeld zullen nemen. Het ligt tevens in onze bedoeling elk jaar een extra concours tuschen twee divisies uit te schrijven, waarvoor het Hoofdkantoor een banner, een p'akkaat of een schild uitoft. Deze prijs is een wisselprijs voor een jaar door de winnende divisie te behouden.

Het is natuurlijk duidelijk, dat dit extra concours in geen enkel opzicht deelname door deze divisies aan het algemeene concours in den weg staat.

6. *De verandering in den naam van onze maatschappij.* De nieuwe naam, Paramount Publix Corporation, is zoowel van inwendig als van uitwendig belang. Van inwendig belang, omdat het een stilke welverdiende hulde brengt aan onze Publix Theatres organisatie, wier handelsmerk van lieverleden "het beste theater in de stad" is gaan beduiden, evenals het Paramount handelsmerk een garantie is voor "de beste voorstelling van de stad." Uitwendig, omdat de naam Paramount Publix Corporation het symbool is van onze suprematie in elken tak van filmbedrijf: productie, distributie en theater exploitatie.



ON SATURDAY NIGHT?

This intimate scene of Eugene Pallette taking his Saturday night bath is a fake! We don't mean that Eugene doesn't take a bath, but that this picture is a phony. The effect was secured by Eugene hiding behind a beheaded cut-out poster.

7. *Het klinkende succes van "De Liefdes Parade."* Deze schitterende rolprent heeft allerwegen ongerekende triomfen behaald. Wat financiële resultaten betrifft, is deze film door geen enkele Paramount film geeeënvaard. De recettes en draaiduur der film wijzen met nadruk op de onbegrenste mogelijkheden van de klankfilm.

8. *Het sensationele debut van Marlene Dietrich.* Er bestaat geringen twijfel, dat deze gevierde, aantrekkelijke, Duitsche filmactrice in het buitenland succes zal behalen met de schitterende vertolking van haar hoofdrol in "Marocco," waarmee zij aller harren in Amerika wist te winnen. Het geen wil zeggen, dat de Buitenaardsche Afdeeling in Marlene Dietrich een vrouwelijke Maurice Chevalier heeft gevonden...een machtigen factor in de reeks van Paramount sterren van geweldigen invloed op de exploitatie van elk theater waar haar films draaien.

9. *De opleiding en ontwikkeling van ons personeel.* De snelle uitbreiding onzer buitenlandsche afdeeling gedurende 1930, vereischt om aan de phenomenaal vlug opeenvolgende veranderingen onzer industrie te beantwoorden, bood ons groter gelegenheid dan in voorgaande jaren om de prestaties van onze medewerkers naar bekwaamheid en verdiensten te belonen. In alle opzichten werden de traditionele Paramount principes van opkliming ten strengste gehandhaafd.

10. *Getuigenis van vooruitstrevendheid en vernuftig "showmanship."* Het kan ons product geweest zijn, of een verlangen om de malaise het hoofd te bieden, in ieder geval verliep er geen maand zonder nieuwe blijken van een streven naar steeds krachtiger, doelmatiger adverteeren en exploiteeren. Onze eigen buitenlandsche theaters waren bij uitstek gelukkig in het ontwerpen van exploitatie campagnes die de financiële resultaten ten goede kwamen.

RANGO - IT WILL THRILL THE WORLD!

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

SHOWMANSHIP



AN OLD STORY—EVER NEW!

The evidence continues to pile up, that "The Love Parade" is the biggest hit the Foreign Legion has ever handled. Photo above shows lineup in front of the Bio-Bio Theatre, Helsinki, Finland, where the picture enjoyed a record triumph.



A SWEDISH "HONEY"

This is not merely a poster on "Honey," but a honey of a poster! A fine example of Swedish art!



GERMAN AD SALES!

An excellent sample of Teutonic showmanship is this poster on German version of "Dangerous Paradise."

"CASCARRABIAS" CABLES BARCELONA SENSATION

MORE than three thousand prominent people in Barcelona received regular cables, calling their attention to the opening of "Cascarrabias" at the Coliseum Theatre. Cables were supposedly sent from Hollywood by Ernesto Vilches, star of the film.

Of course, it was merely a clever (and free) tieup arranged by our local publicity department with the cable company. It created plenty of talk, and aided tremendously in the picture's success.

"LETTER" PUBLICITY

OUR Gallie go-getters in Paris never miss a trick. Their latest is to rubber-stamp all out-going envelopes with a little advertising message about the French version of "The Letter." What could be more appropriate than to use letters to publicize "The Letter."

ZUKOR HEARS OF CUBA'S "PARAMOUNT WEEK"

ECHOES of Cuba's recent "Paramount Week" celebration (November 3-9) even reached Mr. Zukor in New York. And when we say echoes, we mean 15,000 signatures of Cuban picturegoers, plus a letter from the Mayor of Havana, congratulating Paramount's president on our company's enterprise in introducing Spanish all-talking pictures.

The evidence is all in the picture on the right. Inset on top shows Mayor Gomez signing the letter, reproduced herewith. The gentleman, standing nonchalantly at the Mayor's desk, fearlessly facing the photographer, is none other than that ace of publicists, Marion E. Ferrera. The bundle of papers at the bottom represents the thousands of signatures signed to a laudatory letter from delighted Paramount fans in Havana.

PRIZE CONTEST IMPORTANT FACTOR IN BERLIN PUBLICITY CAMPAIGN FOR "LOVE PARADE"

IF anyone in Berlin failed to become "Love Parade"-conscious when that picture played at the Ufa - Falast some months back, it was not the fault of Hans Lefebre, local Paramount publicity manager, and his efficient co-workers. They did everything but hold people up at the point of a gun to tell them about the film.

They put over all kinds of stunts, and arranged several excellent tie-ups the most successful of which was a prize contest.



sponsored by one of the local newspapers, "8 Uhr Abendblatt." This was the familiar jigsaw puzzle idea, using a photo of Chevalier. To make the contest a little harder, contestants had to send in a slogan for the picture, as well as piece together accurately the various parts of the photo.

50,000 copies of the newspaper, reproduced herewith, giving preliminary details of the contest, were distributed on the opening night of the film throughout the city.

THE BYRD CONTEST!

Australia is the first division to send in a contest scrapbook on the Byrd picture. And it's a peach! This is just a reminder to the others to send in your scrapbooks as early as possible.



La Habana, Octubre 24 de 1930.

Mr. Adolphe Zukor,
Presidente de la "Paramount Publix Corporation"
New York.-

Muy señor mío:

Plácmese sobre manera dirigir a usted las presentes líneas para expresarle el interés con que he seguido el desenvolvimiento de las actividades artísticas de la Paramount en esta Ciudad.-

Creo interpretar fielmente el sentir de los habaneros al significarle a usted la viva complacencia con que todos vemos el esfuerzo que está realizando la Paramount por introducir el idioma castellano en sus películas habladas. Con esto los pueblos de lengua española tienen una buena oportunidad para la mejor interpretación de las notables producciones que lleva esa Compañía a la pantalla.-

Aprovecho esta oportunidad para felicitarlo por la celebración de la "Semana Paramount" que se está llevando a cabo en esta capital.-

Muy atentamente de usted,

[Signature]
Miguel M. Gómez,
ALCALDE MUNICIPAL.-



Behind the Screen in



LOUISE BROOKS IN "IT PAYS TO ADVERTISE"



Louise Brooks

RETURNING to Hollywood after an absence of more than two years, Louise Brooks will appear as a member of the all-star cast in Paramount's romantic comedy-farce of frenzied big business, entitled, "It Pays to Advertise."

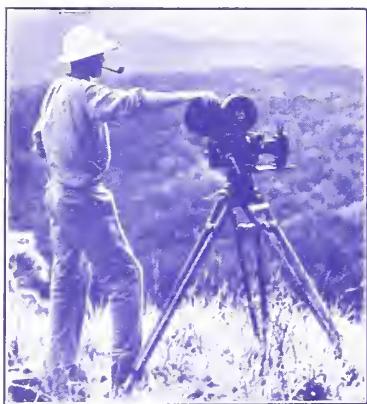
The former film favorite has been carrying leading parts in European productions until recently. She left Hollywood just after the advent of talking pictures, her last American-made film having been "The Canary Murder Case."

Her present role will find her with Norman Foster, Skeets Gallagher, Carole Lombard, Eugene Pallette, Lucien Littlefield, Junior Coghlan and others. Frank Tuttle will direct. Arthur Kober is preparing the screen play.

"UP POOPS THE DEVIL" WITH FOSTER AND MISS LOMBARD

"UP POOPS THE DEVIL," a light-hearted comedy of modern marriage in Greenwich Village, currently being presented on the New York and Los Angeles legitimate stage, will be produced by Paramount as a talking picture co-featuring Carole Lombard and Norman Foster.

This successful play was written by Albert Hackett and Frances Goodrich. Foster depicts in "Up Pops the Devil" an aspiring young writer who gives up a regular salary with an advertising agency to devote himself to writing a book. Miss Lombard plays the wife whose dancing supports them and causes matrimonial difficulties.



WHO IS HE?

This is the man who braved the jungles of Sumatra for more than a year to film Paramount's tremendous entertainment-thriller, "Rango." His name will be on everybody's tongue next month when the picture is released! Do you know who he is?

GARY COOPER'S NEXT IS "CITY STREETS"



Gary Cooper

GARY COOPER will be starred in a dramatic story of the underworld, entitled "City Streets," to be directed by Rouben Mamoulian, who made "Applause." Sylvia Sidney, stage actress, will have the leading feminine role. Paul Lukas, Juliette Compton, Stanley Fields and Guy Kibbee round out a strong supporting cast. "City Streets" is an original by Dashiell Hammett.

OSCAR STRAUS MUSIC FOR BIG CHEVALIER PICTURE, "THE SMILING LIEUTENANT"

"THE SMILING LIEUTENANT" is the title of Maurice Chevalier's next starring vehicle, which as previously announced, will go into production in February at the New York studio, under the direction of Ernst Lubitsch.

Two leading women of star ranking will play opposite Chevalier. They are Claudette Colbert and Miriam Hopkins.



Caricature of Maurice Chevalier by Cabrol in the London "Tatler"

PARAMOUNT BUYS TWO NEW STORIES AND BROADWAY STAGE PLAY

"TWENTY-FOUR HOURS," Louis Bromfield's current best seller; "The Social Secretary," an original screen story by Charles Brackett; and "Stepdaughters of War," Broadway stage play, have been purchased by Paramount and added to the present production schedule.

"Twenty-four Hours," which will be directed by George Abbott, is an unhackneyed type of mystery story localized among the smart set in New York. "Stepdaughters of War" aims to present the true story of woman's part in the world conflict.

"MANHATTAN MUSKETEERS" TO BE NEW VEHICLE FOR ROGERS, WITH GALLAGHER AND ERWIN

"MANHATTAN MUSKETEERS," describing the rise and fall of an idolized jazz band leader, is to be filmed by Paramount at the Hollywood studios as a comedy talking vehicle for Charles Rogers, Skeets Gallagher and Stuart Erwin and as a companion picture to the successful "Close Harmony." June MacCloy will have the leading feminine



Charles Rogers

role in the picture.

Rogers has been cast as a syncopating man of the hour whose affairs of the heart in "Manhattan Musketeers" cause trouble for his manager, Gallagher, and his drummer, Erwin. Edward Sutherland will direct. The story of "Manhattan Musketeers" is an original by Sam Spewack. Marion Dix is writing the scenario.

JACKIE COOPER ENGAGED FOR "SKIPPY" ROLE

JACKIE COOPER, one of the "Our Gang" players who have appeared on the screen under the direction of Hal Roach, has been borrowed from that producer to play the title role of "Skippy" in the Paramount talking version of the book and cartoon strip originated by Percy Crosby.

This ends the nationwide search for a youngster suitable to this part which our studio executives have been conducting.

Simultaneous with the engagement of Jackie Cooper, plans have been actively inaugurated to start production on "Skippy" as the next juvenile picture for youngsters and grownups to follow "Tom Sawyer." Jackie Searl and Mitzi Green have been assigned important roles in the picture.

Sam Mintz will do the adaptation, Joseph L. Mankiewicz the screenplay, and Don Marquis the dialogue. Norman Taurog and David Burton will co-direct "Skippy."

"NEW YORK LADY" TO BE MISS BANKHEAD'S FIRST

"NEW YORK LADY," an original screen play by Donald Ogden Stewart, will be Tallulah Bankhead's introductory motion picture vehicle. This choice replaces "Her Past," previously announced for Miss Bankhead's initial appearance on the screen. "Her Past" is now scheduled for Miss Bankhead's second production.

Clive Brook will share screen honors with Miss Bankhead in "New York Lady," which George Cukor will direct.



"HONEY" BOY!

This "colorful" youngster is one of the many little "extras" who appear in the foreign language versions of "Honey" made in our Paris studio. His motto evidently is, "Smile and the world smiles with you!"

Paramount Studios



March To Be Teamed With Nancy Carroll

FREDRIC MARCH has been assigned the leading male role opposite Nancy Carroll in the latter's new starring vehicle, tentatively titled, "Between Two Worlds." The story is an original by Edmund Goulding, who will also direct the picture at our Eastern studio.

PARAMOUNT TO HANDLE THREE VILCHES FILMS



Ernesto Vilches

Contracts have been signed by Paramount and Ernesto Vilches, famous Spanish stage star, for the distribution of three Spanish talking pictures to be made in Hollywood by Mr. Vilches under his own management,

according to an announcement made by Mr. Seidelman.

Production of the first picture will begin shortly. The star's first appearance in talking pictures was in "Cascarabias," a Paramount production adapted from the English film "Grumpy," which has scored a big success in all Spanish-speaking countries.



SIGNING THE PAPERS!

Here's photographic evidence of that new Vilches contract. Picture shows Mr. Seidelman in his office signing the contract on behalf of Paramount and John H. Auer (right) the producer, signing for the Vilches company. On the left is Edward L. Klein, Mr. Auer's representative.

JACK OAKIE TO STAR IN "DUDE RANCH" WITH BEVY OF NOTED COMEDIANS

THAT Paramount plans to poke some fun at the big, bold two-gum men of the vast open spaces was indicated by the announcement that Jack Oakie will be starred as the terror of the countryside in "Dude Ranch," his forthcoming picture.

"Dude Ranch" will be an adaptation of Milton Krim's novel, "The Lone Rider of the Mojave," and will bring to the screen a cast that will include at least five recognized comedians. These frolicsome actors who will



Jack Oakie

support the breezy Oakie include the bewildered but ever eager Stuart Erwin, the irresponsible Mitzi Green, the skittish Skeets Gallagher and the rumbling Eugene Pallette.

The new comedy describes the adventures of a stranded theatrical troupe who try to make the new West wild. Oakie plays a lonesome and almost fearless rider who adds comic to his list of accomplishments. "Dude Ranch" will have a screen play prepared by Percy Heath and Lloyd Corrigan.

PARAMOUNT'S FRENCH "SHORT" PROGRAM NEARS COMPLETION

WITH a short subject program almost as large as their feature multi-lingual production schedule, our Paris studio is at the present time concentrating on the filming of the one and two-reelers.

Nearing completion is the French language short program, twenty-four of which have already been produced. All of these pictures are produced from original scripts.

EMIL JANNINGS SIGNED BY PARAMOUNT FOR LUBITSCH FILM, "THE MAN I KILLED"

EMIL JANNINGS, the eminent German actor, has again been signed to a contract by Paramount. He will return to this country to appear shortly in a talking picture called "The Man I Killed," from a play by Maurice Rostand.

This film will be made at our New York studio, under the direction of Ernst Lubitsch, under whom Jannings achieved some of his most notable triumphs.

His first audible film, "The Blue Angel," demonstrated conclusively that Jannings could handle dialogue with characteristic finesse in Eng-

lish as well as German. His new contract with Paramount quickly followed.

Also in the cast of "The Man I Killed" will be Phillips Holmes.

The story of "The Man I Killed" deals with a young French soldier who has slain a young German in hand-to-hand combat during the war, and who, becoming conscience-stricken, goes to Germany to make amends to the lad's people. The author is a son of Rostand, famous French dramatist of the last generation, and is himself a playwright of note in Paris.



Caricature of Emil Jannings as he looks in "The Blue Angel"

SYLVIA SIDNEY, OF STAGE, PUT UNDER CONTRACT

SYLVIA SIDNEY, hailed as one of the most promising actresses on the Broadway stage, has been placed under long-term contract by Paramount.

Miss Sidney will play the chief role opposite Phillips Holmes in "Confessions of a Co-Ed." This picture, adapted from the actual diary of an anonymous sorority girl, is to go into production shortly after the first of the year at our West Coast studios.

MANY SWEDISH TALKERS ON PARAMOUNT PROGRAM

WITH French, Spanish, German and Italian, Swedish has taken its place as one of the five major languages on Paramount's multi-lingual production schedule at the Joinville studios. To date more than twelve pictures have been filmed in Swedish.

Among the recently completed talkers are "Den Farliga Leken" and "Hjartats Rost" both of which were produced with casts brought from Sweden to the Paris studio.

POWELL STARTS WORK IN "GENTLEMEN OF STREETS"



Caricature of William Powell by Conrad Massaguer

WILLIAM POWELL'S new vehicle, "Gentlemen of the Streets," has just gone into production at the West Coast studios under the direction of Richard Wallace. The new talking picture is from a screen play by Herman J. Mankiewicz suggested by a Michael Arlen story.

In the supporting cast of "Gentlemen of the Streets" are Carole Lombard, Wynne Gibson, Lawrence Gray, Guy Kibbee, George Chandler, Maude Truax and Tom Ricketts.

PARAMOUNT SIGNS SECOND CHILD ACTOR

The second child actor (the first was Mitzi Green) ever placed under long-term contract by Paramount has just been signed. The youngster is Jackie Searl, nine-year-old Sid Sawyer in Paramount's "Tom Sawyer," and now playing a featured part in "Finn and Hattie."

The announcement is taken in Hollywood as conclusive proof of Paramount's intention to assume leadership in the movement to bring the "family audience" back to the theatre, and to produce pictures suitable for children as well as adults.

Jackie Searl, a native son of California, having been born in the little town of Anaheim, is in his second year of motion picture work. He first appeared as a juvenile entertainer over the Los Angeles radio station, KHJ, in a juvenile feature hour sponsored by the radio-famous Uncle John.

Jackie will be an important member of Paramount's "Skippy" cast.



Jackie Searl

LE CONCOURS "BANNER YEAR" 1931

COMME les cloches tout autour du monde annoncent l'année nouvelle, la Légion Etrangère commence une nouvelle campagne internationale de vente, laquelle, croit-on, se développera dans le plus brillant et décisif concours de notre histoire. Veuillez donc noter les détails suivants:

Ce concours sera connu comme celui de la Légion Etrangère pour le "Banner Year." Y compris quatre nouveaux bureaux, Chine, Finlande, Roumanie et Yougoslavie, il y aura 26 participants dans le concours de cette année.

Le concours sera divisé en quatre trimestres, et les cotes parts seront revisées chaque trois mois. Un prix sera accordé au concurrent en tête à chaque trimestre, et un grand prix sera accordé au gagnant final de la campagne de l'année entière.

Ce concours du "Banner Year" est dédié à nos grands directeurs: M. Zukor, patronnera le grand prix; M. S. R. Kent, le prix du premier trimestre, M. Jesse L. Lasky, celui du deuxième; M. E. E. Shauer, celui du troisième; et M. J. H. Seideman, celui du quatrième.

Les prix seront de petites répliques en bronze du Paramount Building, montées sur piedestal d'acajou portant une plaquette avec inscription appropriée. Pour le distinguer des prix trimestriels le grand prix sera doré ou argenté.

Il y a une signification spéciale à ces prix, laquelle, nous sommes certains, sera parfaitement bien comprise et appréciée. Le Paramount Building, est érigé comme un monument à l'administration et aux accomplissements de notre compagnie, et ces reproductions serviront, à leur tour, à rappeler aux gagnants leurs qualités administratives et leurs accomplissements pendant le "Banner Year."

Cette année pour la première fois, le Bureau Principal offrira un prix spécial aux gagnants des diverses campagnes locales. Ce qui signifie que le bureau gagnant dans le concours entre les bureaux locaux d'Australie, de Grande Bretagne, d'Espagne,



PARAMOUNT PROTECTION!

On his way to the set of "Fighting Caravans," Gary Cooper stops at the mammoth gate to the Paramount studios in Hollywood to give a little two-gunplay exhibition, to show that he is just as ready for a real emergency as he is for a reel one.

d'Italie, ou de toute autre division, recevra un prix du Bureau Principal en outre du prix local. La nature de ces prix sera déterminée et annoncée à la fin de l'année courante.

Le Bureau Principal inaugure également un concours particulier entre les deux divisions continentales, à la tête desquelles se trouvent respectivement M. Gus J. Schaefer et M. David Soubhani. C'est l'objet et l'espérance de notre direction que cette lutte européenne pour la suprématie locale sera à la fois une inspiration et un défi à nos autres divisions, et que les efforts titaniques de ces légionnaires résulteront dans une double victoire et un double triomphe.

Avec l'idée de bien marquer que celui-ci est le premier d'une série de concours semblables, le Bureau Principal offre un drapeau (ou peut-être sera-ce une plaque), pour lequel ces deux divisions se battront annuellement. La division gagnante gardera le drapeau en sa possession pendant un an.

Il est entendu évidemment que ce concours particulier n'affecte en rien la participation de ces divisions dans la campagne internationale.

GRANDS FAITS DE 1930

COMME le rideau de 1930 est à présent abaisse, il est naturel de se retourner et de regarder en arrière et de considérer les extraordinaires progrès et les accomplissements notables de ces derniers douze mois. Passant en revue l'année entière, nous pouvons résumer comme suit les points notables:

1. *Le record innusité de la Légion Etrangère au cours d'une année exceptionnelle.* Bien que 1930 eut été marqué par une dépression économique majeure, mondiale en étendue, encore rendue plus sérieuse par des révoltes politiques, financières et sociales eu de nombreuses parties du globe, la Légion Etrangère a prouvé son énergie en faisant le plus gros chiffre d'affaire depuis sa création.
2. *L'établissement de nos studios parisiens et le merveilleux travail accompli par ceux-ci.* La construction avec les derniers perfectionnements de l'industrie moderne, des bâtiments du studio coutant considérablement plus de deux millions de dollars, ainsi que la production simultanée de plus de cent films et cours sujets en langues diverses, le tout en une période de six mois, constitue un des plus remarquables accomplissements de l'année dernière ou même de n'importe quelle année.
3. *L'inauguration du "Salon de Gloire" de la Légion Etrangère.* Déjà par deux fois il a été démontre que cette forme permanente de reconnaissance publique était un besoin existant depuis longtemps. Dans les années à venir, le "Salon de Gloire," représentera l'aristocratie des accomplissements de la Légion Etrangère.
4. *La publication de cette épique de tous les temps "With Byrd at the South Pole."* Ce film sera encore projeté dans cinq, dix, cinquante, même dans cent ans d'ici—longtemps après que des milliers d'autres films ont eu leur grand jour et ont été oubliés. C'est pour la Légion Etrangère à la fois un honneur et un privilège d'avoir été associée avec ce record vivant de l'aventure la plus glorieuse des temps modernes.
5. *La première convention européenne dans l'histoire de la Paramount.* Cet événement n'a pas seulement une importance historique, marquant, en fait, un fait notable dans le développement de notre compagnie, mais il fournit également un commentaire impressionnant sur les changements révolutionnaires qui ont pris place dans l'industrie cinématographique.
6. *Le changement de nom de notre compagnie.* Le nouveau nom, Paramount Publix Corporation, a à la fois une signification intérieure et extérieure. Intérieurement, il représente un hommage mérité à notre organisation des Théâtres Publix, dont le nom maintenant est devenu synonyme de "meilleur théâtre en ville," de la même façon que le nom Paramount marque "le meilleur spectacle en ville." Extérieurement, notre nom est le symbole de la suprématie dans chaque branche du cinéma: production, distribution et direction de salle.
7. *Le succès retentissant obtenu par "The Love Parade."* Ce magnifique divertissement a rencontré des triomphes sans pareils dans sa marche victorieuse autour du monde. Ce fut le film le plus rémunératrice que la Légion Etrangère ait jamais eu en main. Les records qu'il a établis pour les recettes, l'assistance et la durée de présentation indiquent très clairement qu'avec l'avènement du film sonore, chanson et dialogue, les recettes sont devenues plus élastiques. Les possibilités sont à présent illimitées.
8. *Le débuts sensationnels de Marlene Dietrich.* Il est peu douteux que cette brillante actrice allemande répétera à l'étranger son étonnant triomphe obtenu en Amérique dans "Maroc." Ce qui signifie que la Légion Etrangère possède en Marlene Dietrich une autre personnalité magnétique comme Maurice Chevalier—un actif puissant dans le trésor Paramount et une excellente attraction pour le guichet.
9. *Le développement continu de notre personnel.* L'expansion rapide de notre organisation étrangère en 1930 pour faire face aux besoins changeants d'un nouveau et plus grand monde théâtral, a offert plus d'occasions favorables que les années précédentes pour récompenser les qualités et les mérites personnels éminents. Dans chaque cas, la politique traditionnelle de Paramount d'accorder de l'avancement au personnel dans les rangs a été scrupuleusement suivie. Parmi ceux auxquels des positions de plus grande responsabilité furent données sont MM. M. A. Shauer, I. Blumenthal, G. J. Schaefer, D. Soubhani, H. Novak, C. C. Margon, A. Aboaf, A. Ullmann et E. J. Lipow.
10. *L'évidence d'un impressarisme entretenant et plein de ressources.* Il est possible que ceci fut le résultat, ou peut-être un défi à la dépression économique, où ces deux choses à la fois, de toute façon, un mois ne s'est pas écoulé—que nous n'ayons eu à enrégistrer quelques exemples frappants d'annonce, de publicité ou d'exploitation. Nos propres théâtres à l'étranger ont tout particulièrement réussi à développer des campagnes de vente originales qui ont fait la prospérité du guichet.

IT'S THE NAME OF A GREAT PICTURE

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PARAMOUNT FILMS S. A. R.	
Str. Baratelli 2	
Bucarest, ROMANIA	
N. G. Patugay, Branch Mgr.	
Cables: PARAMOUNT	
N. V. PARAMOUNT FILMS HOLLAND	
399 Keizersgracht	
Amsterdam, HOLLAND	
C. Peereboom, Branch Mgr.	
Cables: PARAMOUNT	
SCANDINAVIA	
(Sweden, Norway, Denmark)	
Carl P. York, Gen. Mgr.	
Cables: PARAMOUNT	
FILMAKTIEROLAGET PARAMOUNT	
13 Kungsatan	
Stockholm, SWEDEN	
(Home Office for Scandinavia)	
FILMAKTIEROLAGET PARAMOUNT	
Vestre Boulevard 29,	
Copenhagen, DENMARK	
Harold Frost, Branch Manager	
FILMAKTIESELSKAPET	
Torgaten 9	
Oslø, NORWAY	
E. Erikson, Branch Manager	
O/Y PARAMOUNT FILMS, A. B.	
Glogaten 8,	
Helsingfors, FINLAND	
Harry Hammar, Branch Mgr.	

F R A N C E

(France, Belgium, Switzerland, Egypt, Algeria, Tunis, Morocco)

David Souhami

Administrateur-Delegue



*
Now
and
then
the
Editor
takes
a
look!
*

RUTH CHATTERTON PICKED AS 1930'S ACE ACTRESS

PHOTOPLAY MAGAZINE has analyzed the best performances given during the entirety of 1930 by all stars and featured players, and has come to the conclusion that among the feminine stars Ruth Chatterton has been the most consistently successful performer in motion pictures throughout the year now ending.

During the twelve months, 176 "best performances" were listed in *Photoplay Magazine's* Review Department. They ranged "from the glittering and consistent work of filmland's aces, to stunning single performances by rocketts of the industry, who shot up in a cloud of star-dust and then fell to earth with the stick, to be no more seen."

Of the thirty-five men and women who had two or more "best performances" in *Photoplay's* honor roll for 1930, Ruth Chatterton scored 100%. The standings were arrived at by dividing the number of pictures in which the players appeared by the number of their "best performances."

Photoplay says, in selecting Miss Chatterton as "the first lady of the screen" for 1930: "Miss Chatterton touches no script which she does not adorn. No other lady of the flood-lights approached her with as many as three stars on her report card, while incomparable Ruthie is given four, as she appeared in four productions during the year."

C. B. S. EFFECTS MERGER WITH CONCERT BUREAUS

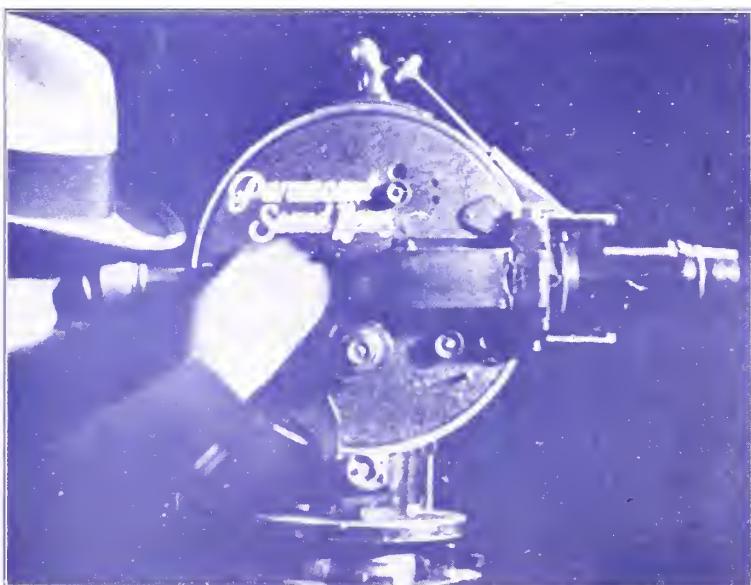
IN its march toward radio supremacy, the Columbia Broadcasting System, in which Paramount has a substantial interest, announces the merger of seven of the largest concert bureaus in America into the Columbia Concerts Corporation, with William S. Paley, president of the Columbia Chain, chairman of this new organization.

The merger will place in the hands of the Columbia System, managerial jurisdiction over many of the foremost operatic stars, including Maria Jeritza, Rosa Ponselle, Galli-Curci, Lawrence Tibbett, Jascha Heifetz, Zimbalist, Mischa Elman and Toscha Seidel.

Otto H. Kahn, distinguished banker and patron of music, heartily endorsed this amalgamation, and at the same time commended the Columbia Broadcasting System for its progressiveness and fine judgment.

Mr. Paley saw in the new alliance of the once highly competitive concert managements, an opportunity for a master stroke in assuring radio a closer relationship with the great artists in the world of fine music. His object was to insure ample resources of premier musical genius, not only for present needs, but for the approaching days of television when the radio audience will expect to come face to face with noted performers.

The effect of the consolidation and of the affiliation which it makes between concert management, musical artists and radio broadcasting, will be to give new impetus to cultural entertainment by making available to the public more completely diversified recital and concert talent. The Columbia Concerts Corporation will also be in a position to effect great economies in operation.



THE EYES AND EARS OF THE WORLD!

THE OBSERVATION TOWER



Paramount's Greater New Show World 1931 Reminder Calendar

If It's a Paramount Picture It's the Best Show in Town

JANUARY							MAY							SEPTEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
4	5	6	7	8	9	10	3	4	5	6	7	8	9	6	7	8	9	10	11	12
11	12	13	14	15	16	17	11	12	13	14	15	16	17	13	14	15	16	17	18	19
18	19	20	21	22	23	24	17	18	19	20	21	22	23	20	21	22	23	24	25	26
25	26	27	28	29	30	31	24	25	26	27	28	29	30	25	26	27	28	29	30	31
FEBRUARY							JUNE							OCTOBER						
1	2	3	4	5	6	7	1	2	3	4	5	6	7	4	5	6	7	8	9	10
8	9	10	11	12	13	14	7	8	9	10	11	12	13	11	12	13	14	15	16	17
15	16	17	18	19	20	21	15	16	17	18	19	20	21	22	23	24	25	26	27	28
23	24	25	26	27	28	29	28	29	30					25	26	27	28	29	30	
MARCH							JULY							NOVEMBER						
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	9	10	11	12	13	14	5	6	7	8	9	10	11	15	16	17	18	19	20	21
15	16	17	18	19	20	21	12	13	14	15	16	17	18	19	20	21	22	23	24	25
22	23	24	25	26	27	28	19	20	21	22	23	24	25	26	27	28	29	30	31	
29	30	31					26	27	28	29	30	31								
APRIL							AUGUST							DECEMBER						
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	9	10	11	12	13	14	2	3	4	5	6	7	8	8	9	10	11	12	13	14
12	13	14	15	16	17	18	9	10	11	12	13	14	15	15	16	17	18	19	20	21
19	20	21	22	23	24	25	16	17	18	19	20	21	22	20	21	22	23	24	25	26
26	27	28	29	30			23	24	25	26	27	28	29	27	28	29	30	31		

TO REMIND YOU OF A BANNER YEAR!

When you receive your copy of the 22 x 28 cardboard calendar sent out by our Sales Promotion Department, we hope it will remind you that 1931 contains 365 opportunities to make it a banner year!

GIRLS WILL BE GIRLS!

THE Imperial theatre, Toronto, invited the inmates of an old people's home to a free film performance, but the feminine inmates requested that the invitation be postponed until Maurice Chevalier in "Playboy of Paris," is current. The "girls" range in age from 75 to 90.—*Variety*.

PARAMOUNT NEWS SCORED SEVEN SCOOPS IN 1930

PARAMOUNT Sound News secured scoops on seven of the ten outstanding news stories of the past year, according to Emanuel Cohen, editor of the newsreel.

Mr. Cohen emphasized moreover, that practically all the news beats obtained by Paramount during 1930 had been accomplished by handling news coverage with foresight and imagination and by keeping a constant finger on the pulse of world events rather than by the expenditures of huge sums of money.

Reviewing the news of the year, Mr. Cohen said:

"The seven stories on which Paramount was far ahead were the Santo Domingo hurricane disaster, Admiral Byrd's return to civilization at New Zealand, the seizure of his throne by King Carol of Roumania, the discovery of the Andree Expedition, the sinking of the Steamer Tahiti, Army pilots blanketing New York City with a smoke screen, and the inauguration and attempted assassination of President Rubio of Mexico.

"The three stories on which Paramount broke even or was only a few hours ahead or behind was the destruction of the dirigible R101, the Abyssinian coronation, and the Italian earthquake."

E. J. ZUKOR—CARTOONIST!

"I SNT IT SO" is the title of a most attractive book published by Tree & Jacobs, New York, containing a collection of thirty cartoons from the pen of Mr. Eugene Zukor. We could not offer more deserving comment than that contained in the Publishers' Note, reading as follows:

"God's greatest gift to man is his sense of humor. Mr. Eugene J. Zukor has this sense of humor to an enviable degree.

"As one of the executives of the largest motion picture organization in the world, he yet finds time, in his relaxing moments, to dispense joy and cheer with his clever caricatures. Creating these is his greatest hobby."



ACKNOWLEDGMENT!

Hundreds of Christmas and New Year's greetings from all parts of the globe have poured in on Mr. E. E. Shauer, Mr. Seidelman and other members of the Home Office foreign department staff.

As it would be physically impossible to acknowledge each one individually, *Paramount Around the World*, on their behalf, desires to thank most sincerely the thoughtful senders of these holiday messages, and to extend to them the compliments of the season.

Happy New Year to all!



Paramount



*Around the
World*



Vol. 4 No. 2

FEBRUARY, 1931

Worth: Everything you can give it

"RANGO"

"FIGHTING
CARAVANS"

"SMILING
LIEUTENANT"

"MOROCCO"

"GENTE
ALEGRE"

"ANGEKLAGTE,
SCHWÖREN
SIE"

"CHERIE"

"LIGA
INFOR
LAGEN"

"FEET
FIRST"

"WITH BYRD
AT THE
SOUTH POLE"

"LA
VACANZA
DEL
DIAVOLO"

"MONTE
CARLO"

Paramount Means Business the World Over !!



blished in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

Editorial Council

J. H. Seidelman
George Weltner
O. R. Geyer
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John B. Nathan
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J. L. de Béthaneourt

Editorial Staff

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Luigi Luraschi (*Italian*)
F. J. J. Merckx (*French*)

Vol. 4

FEBRUARY, 1931

No. 2

"Rango"

THE faith and vision of a Lasky, plus the courage and daring of a Schoedsack, have resulted in bringing to the screen the most unusual, authentic and fascinating entertainment in the history of motion pictures.

The consensus of opinion, in our own organization and throughout the industry, is that "Rango" will be one of the most sensational business-getters ever released by Paramount. And what is even more to the point, it is made to order for the foreign market.

I am willing to stake my reputation on the prediction, that "Rango" will rank with the biggest money-makers the Foreign Legion has ever handled, provided it is backed up and built up by the right kind of merchandising effort.

You don't have to search very far to discover the underlying cause of "Rango's" irresistible appeal. It lies in the universality of its theme—self-preservation—in this instance, the eternal struggle for life of man and ape in the primitive jungles of Sumatra.

Although two of the principals and all of the "extras" are animals, stamping the picture as a veritable "who's zoo" of Sumatra, "Rango" is not an animal film, any more than "The Covered Wagon" was a western.

Schoedsack spent eighteen nerve-racking months in the jungle wilds patiently developing the simple yet powerfully moving story, that puts the picture in a class by itself.

"Rango" has everything that "Chang" had in the way of gripping action and breath-taking thrills involving numerous wild beasts, but it goes one step further than did its predecessor by weaving together into a comic, dramatic, realistic pattern the threads of human life and animal life in the jungle.

Just a word about little Rango, the ape, whose natural antics provide a major share of the picture's comedy. Everywhere the production is shown, Rango will be the talk of the town, for his appeal is to all levels of humanity—the butcher, the baker, the candlestick maker, as well as the lawyer, the doctor and the merchant prince. In other words, Rango is not only comic but cosmic!

And so, for that matter, is the picture itself!

Say It with Ad Sales!

THIS is not a plea for—but a reminder of—AD SALES! AD SALES is not on trial—but *you* are!

You includes every one in the exchange who contacts the exhibitor, and that goes for district and branch managers, salesmen and bookers, as well as ad sales managers.

Each and every one of you has an AD SALES obligation to Paramount and to your exhibitors—an obligation which cannot be fulfilled unless you protect your sale and your company with an order for sufficient AD SALES to insure the success of the product at the box office.

The time is past—if there ever was such a time—when a salesman was judged solely by the number of contracts he sold or by the prices and playing time he secured.

Bitter experience has taught us that where the salesman failed to encourage the exhibitor to support the product with adequate advertising effort, the exhibitor either failed to live up to his contract, or prices had to be adjusted later, or playing time was sadly curtailed.

Today, more than ever before, a Paramount salesman is judged by his record and his attitude toward AD SALES.

And why not?

Quite apart from any other considerations, isn't the AD SALES dollar as big a dollar and as good a dollar as the film rental dollar?

Today a Paramount salesman realizes, or should, that merely getting the customer's name on the dotted line of the contract is not enough. In addition to selling the exhibitor—and selling him equitably and fairly and cleanly—he also must see to it that the exhibitor makes money on the pictures he bought.

A contract without AD SALES insurance is not a 100 per cent contract. And it certainly does not represent a 100 per cent selling job!

Selfish considerations alone ought to make every salesman an AD SALES booster. What a tough job it is to sell an exhibitor a new lineup when he has failed to do business on the old group!

The exhibitor always blames the pictures—never his own lack of showmanship! And he won't thank you for pointing that fact out to him either. You should have talked to him about AD SALES merchandising *in the first place!*

It all boils down to this: it pays the salesman to convince the exhibitor that it pays to advertise.

The extra time you spend with the exhibitor educating him to make generous use of AD SALES material is like bread cast upon the waters—it will come back to you in increased film rentals, in increased exhibitor good will and in increased prestige for Paramount.

If you legionnaires want to assure yourselves of a resounding "Banner Year" say it with AD SALES!

E. E. Shaver



A SON OF THE JUNGLE

RANGO → IT'S THE NAME OF A GREAT PICTURE

RANGO → is the most astounding jungle thriller ever brought to the screen because it represents an idea unique in the annals of motion picture making. The idea originated in the enterprising brain of Ernest B. Schoedsack, co-producer of "Chang," who endured eighteen months of untold hardships in the wilds of Sumatra filming the picture at the risk of his life.

RANGO → parallels in story form the human life and the animal life in the jungle. That was Schoedsack's idea—to show that for both man and ape in the wilds, life is a bitter, fierce struggle for existence. Both must fight to live. Both must wage unceasing warfare upon their common enemy, the vicious tiger—terror of the jungle.

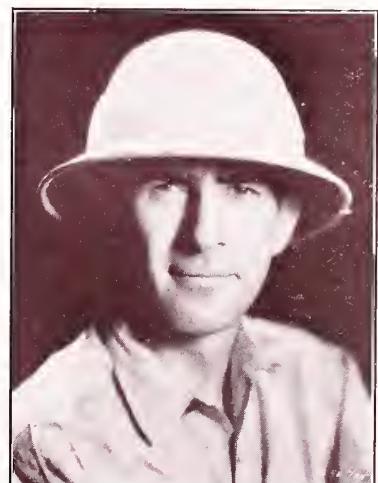
RANGO → reveals how masterfully Schoedsack has carried out his novel idea, using four characters—two humans, Ali and his son, Bin; and two apes, Tua and his son, Rango. Here is a gripping account of primal life, amazing in its realism, chock-full of pathos and comedy, throbbing with suspense, alive with terror and excitement.

RANGO → contains many thrilling sequences depicting the killing of tigers, panthers and other ferocious animals. And for a sensational climax, the film shows a man-eating tiger chasing and killing little Rango and then taking after the boy, Bin. The child is saved by a water buffalo, who kills the tiger after a desperate, terrific struggle.

RANGO → is stranger than fiction and unlike any other film entertainment. It is new, different, original. The main characters don't act; they are natural, unaffected, living out their lives in front of the camera. The antics of little Rango alone put to shame the comedy efforts of humans. He is a natural-born comedian with an instinctive sense of humor.

RANGO → has been synchronized with a fine atmospheric musical score that adds immeasurably to its power. Like "Chang," "Rango" is an odd, weird title that instantly arouses interest and curiosity. It lends itself readily to a teaser type of advertising, and it has innumerable exploitation angles. For foreign distribution, "Rango" is a positive natural!

RANGO → *It rhymes with S.R.O.!* **RANGO**



ERNEST B. SCHOEDSACK



RANGO A RESOUNDING RECORD-WRECKER! RANGO

New York Wildly Acclaims Peerless Jungle Thriller!

AS we go to press, all New York is ringing with "Rango." Less than forty-eight hours ago, on Wednesday, February 18, an enthralled audience of fashionable first-nighters cheered themselves hoarse at the initial unreeling of Paramount's peerless jungle thriller in the Rivoli Theatre. As wave after wave of applause swept through the house, Paramount executives present beamed happily. "Rango" was in the bag. It was a howling success, in more ways than one! Outside in the street, a struggling mass of humanity heard the thunderous applause, and redoubled its efforts to reach the box office for tickets to the popular priced midnight performance that followed immediately after the \$5.50 premiere show. As a result, the previous record for midnight show receipts, held by "Monte Carlo" was broken. Newspaper reviews will be published in next month's issue.

NATIONAL AD!

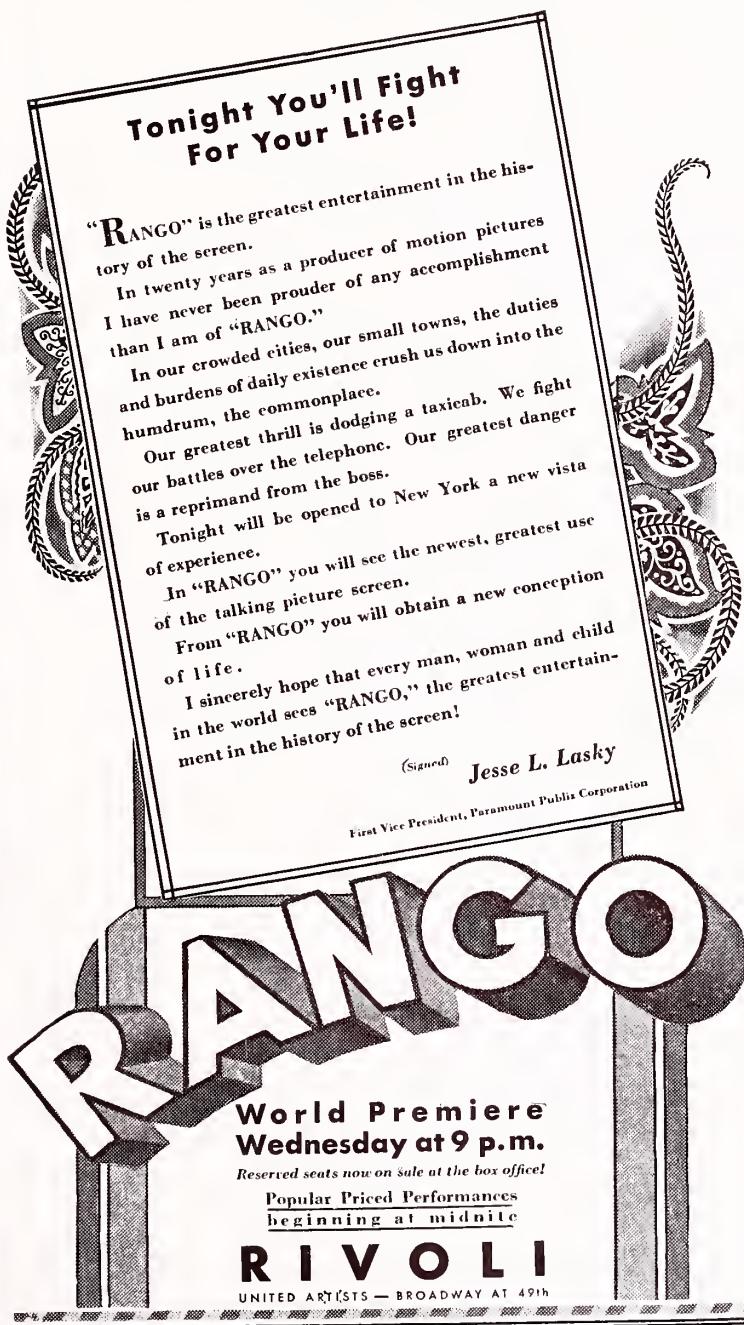
THE layout on the opposite page shows some of the stills from the production and reproduces in the center the page ad that appeared in the "Saturday Evening Post" and a number of other national magazines. The ad features Mr. Lasky's statement used in tradepaper and newspaper ads, that in the twenty years of his experience as a producer, he has never been prouder of any production than he is of "Rango," etc.

"RANGO" INSERTS!

In line with our editorial policy of giving you all available information and ammunition on every picture we feel will be a big money-maker in foreign countries, we are including in this issue two "Rango" inserts, created by the Home Office advertising department. The four-page two-color insert bound in the magazine was run intact in the tradepapers. The pamphlet combines the very effective series of 5" x 8" red and black teaser copy ads that were also run in the tradepapers. These contain a crackerjack set-up of teaser copy that you can adapt for use in newspapers, programs, tradepapers and even in lobby displays.

FOR THE FAMILY!

"Rango" is a picture for the whole family. That's important to remember. Be sure to capitalize on this point in all your advertising. The novelty of the idea and the dramatic value of the story will attract the grown-ups; the animal background and exciting thrills provide perfect kid entertainment.



THE FINAL SHOT IN THE ADVANCE CAMPAIGN!

This is the last of a series of newspaper advertisements that appeared over the signature of Mr. Lasky prior to the picture's opening at the Rivoli Theatre. In the initial ad, Mr. Lasky confessed that this was the first time in his theatrical career that he had allowed his name to be attached to a motion picture advertisement. More evidence of "Rango's" greatness!

"RANGO" HONORED!

"RANGO" has been awarded the "Parents' Magazine" seal which recommends outstanding films. Announcement of the award is published in the March issue of the magazine, which is the official publication of Teachers College, Columbia University; the University of Minnesota; the State University of Iowa; and Yale University. The policy of awarding seals of merit for the best pictures of the month was recently established. Four Paramount films were thus honored in the February issue.

FOREIGN VERSIONS!

Pending Mr. Seidelman's return from Europe, plans for treating "Rango" for foreign distribution have not yet been perfected. The English version has a short talking prologue, and at times, an off-stage voice explains the various situations, but for the most part the picture is silent. Whether the prologue will be re-synchronized into various languages as was done with "The Silent Enemy," or whether the film will be released silent except for the musical score—these are matters to be decided, and of which you will be advised later by letter.

START NOW!

By all means begin your preliminary publicity ballyhoo on "Rango" as soon as possible. There is enough information and material in this issue to help you start the ball a-rolling, and Mr. Geyer is sending every office a quantity of miscellaneous material that is already available—press sheets, Publix manuals, etc.

THE BATTLE IS ON!

Two of Last Year's Winners Grab First Quarter Lead

Ad Sales Revenue May Prove Deciding Factor in Race

Souhami Gets Jump on Schaefer in Continental Clash

THEY'RE off! The biggest and grandest quota push in Foreign Legion history has started with a proverbial bang.

As usual, the first set of standings, printed on the adjoining page, is full of surprises and "believe it or nots."

Of the twenty-seven divisions participating—Colombia is the latest addition—nine are over quota by comfortable margins.

There has evidently been no diminution in effort and energy and enthusiasm among Harry Novak's "Panamanians," for the Canal Zone bunch are sitting pretty at the top. And if anyone had the idea that David Souhami's "Galloping Gauls" would be satisfied to rest on their last year's laurels, he has another think coming, for France is up with the potential winners.

By the way, we certainly have to hand it to Harry Novak for the tremendous pace his entire territory has set. You will notice that his other two offices, Colombia and Guatemala, are in third and fourth place respectively.

One of the outstanding sensations is the fact that Argentina, second prize

winner last year, is next to last. And to discover Italy in the cellar position is also considerable of a shock. However, we are confident these two will improve their standings appreciably

only film sales revenue but ad sales revenue as well.

Mr. Seidelman has already advised all offices that this year, for the first time, ad sales revenue will be taken into account, so be

every office to increase its efforts along those lines. It is a certainty that where several offices are closely bunched, a difference of a few extra dollars in ad sales revenue will very often give one office the advantage in position.

Build up your ad sales revenue! It's more vital than ever before!

In the first skirmish for supremacy on the Continent, the forces led by David Souhami scored a clean-cut victory over the battalions headed by Gus Schaefer. Mr. Souhami's "White Division" had a percentage of 112.08 against the 83.16 per cent of Mr. Schaefer's "Blue Division," as of January 24. The nicknames "White" and "Blue" are only temporary ones, until Messrs. Souhami and Schaefer choose permanent suitable ones.

Again we want to remind all division leaders that we are interested in the local inter-exchange contests. Please send us your house organs and bulletins, so that we may keep track of your progress.

By the time you receive this issue, the first quarter will be almost gone.

Are you satisfied with your efforts?



THE WINNER'S PLAQUE!

Reproduction of the design and lettering that appear on the plaque to be awarded the French Division for winning the 1930 contest. The Paramount and Publix trademarks, not shown above because they were photographed separately, will be featured at the top, one on each side. Similar plaques will be presented to the Argentine and Canal Zone Divisions, the other two prize winners.

in the very near future.

There are two very important points to remember in connection with this initial set of percentages. First, it reflects the standings of the offices *in the first quarter drive only*, based upon the quotas assigned for the first three months. Secondly, it includes not

sure, when sending in your monthly cable, to *include your ad sales business in your total figure*.

The decision of your executives to credit ad sales in the contest is not only striking recognition of the importance of this branch of our business, but is also a powerful incentive to

IT
INSURES

RANCO

A!
BANNER YEAR

The Foreign Legion's 1931 BANNERYEAR CONTEST

1ST QUARTER DRIVE
"For Mr. Kent"



STANDINGS AS OF FEBRUARY 1, 1931

CANAL ZONE	129.25
FRANCE	122.87
COLOMBIA	115.65
GUATEMALA	114.25
SCANDINAVIA	112.25
GREAT BRITAIN	110.01
JAPAN	109.33
ROUMANIA	107.34
AUSTRALASIA	105.57
JUGOSLAVIA	97.37
GERMANY	97.33
HUNGARY	90.81
BRAZIL	89.67
SPAIN AND PORTUGAL	87.42
CUBA	86.80
POLAND	84.31
HOLLAND	81.59
MEXICO	80.30
CHINA	77.76
LATVIA	76.29
PORTO RICO	75.40
FINLAND	73.76
CZECHO-SLOVAKIA	73.55
CHILE	68.55
AUSTRIA	56.09
ARGENTINA	53.56
ITALY	51.14





JUNGLE HEROES!

Bin and Rango, whose lives are strangely interwoven in the film.

O NOSSO CONCURSO

EM outra secção deste numero, publicamos as primeiras entradas para o nosso concurso deste anno. Como sempre acontece, já ahí se observam varias surpresas. Das vinte e sete divisões concorrentes, nove se acham acima da quota por uma boa margem.

A divisão da Zona do Canal, que no anno passado ganhou o terceiro premio, saltou para o primeiro lugar, e a da França, vencedora do grande premio-1930, ocupa o segundo degrau na escala. Quer isto dizer que os legionarios daquellas divisões não dormem sobre os louros da conquista, mas avançam garbosamente no intento manifesto de capturarem os premios deste novo concurso. Bravo, Srs. Novak e Souhami!

Uma dais mais inexplicaveis surpresas deste concurso é ver a Argentina, que tirou o segundo premio no anno findo, achar-se agora no penultimo lugar, como tambem a Italia, grande luctadora, que se encontra abaixada da "linha do seguro." Mas, taes factos, nesta altura do concurso, ainda nada representam, pois daqui para o fim muitas cousas podem acontecer.

Os senhores concorrentes têm que ter em consideração, em referencia a este concurso, que o mesmo foi dividido em quatro trimestres, com um grande premio a ser offerecido, no final do concurso, ao vencedor de cada trimestre. Em segundo lugar ha a observar que as percentagens incluirão não só a renda dos filmes mas tambem a do material de propaganda e annuncio.

Mr. Seidelman, em circular ás agencias, já fez sciente que este anno; pela primeira vez, a renda do material de propaganda tambem será tomada em consideração, portanto não vos esqueçais de, nas entradas de renda que fizerdes, mencionar o total da parcela referente ao material de propaganda vendido na vossa divisão.

Esta decisão dos dirigentes da nossa casa, incluindo no concurso os apurados do material de propaganda, tem por fim incentivar a publicidade dos filmes e ao mesmo tempo compensar o esforço dos Srs. agentes na distribuição desse material. Como é facil de ver, ainda que em muitos casos varias agencias se agrupem juntamente na renda geral de filmes, a venda do material de publicidade, sempre variavel, dará a uma superioridade sobre a outra.

Não esqueci, pois, a vossa companha para a maior divulgação publicitaria!

RANGO

Este novo filme especial da Paramount representa uma surprehendente innovaçā, unico no seu genero.

DEPOIS de dezoito mezes nas florestas de Sumatra, Ernest B. Schoedsack, co-productor de "Chang," "Naufragos da Vida" e "As Quatro Pennas," retorna á civilização trazendo consigo um dos mais interessantes filmes de aventura que já vimos. "Rango," que assim se chama a sua nova producção, é um trabalho que irá agradar aos publicos de todo o mundo porque a sua fabulação curiosa é absolutamente nova e surprehendente.

Schoedsack, ao seguir para Sumatra, cogitava da realização de um filme de grande sensação da vida animal, e nelle pretendia *parallelizar numa narrativa pictorica a vida do homem e a da fauna que o cerca nesse combate sem fim da existencia primitiva no mundo florestal*. Elle tinha em mente demonstrar pelo filme que para o homem e para a bêsta dos campos, a vida ahí começa pela sua incessante porfia de subsistencia, de domínio, de victoria do mais apto. Ambos, o homem e a fera, precisam de lutar para viver. Ambos precisam de mutuamente se defenderem do inimigo commun: o tigre traçoeiro, de garras afiadas, que os espia sedento de sangue.

Terminado o filme, a sua projecção nos mostrou que Schoedsack soube com louvável maestria crear a sua "novella" florestal, porque, com effeito, "Rango" contem drama em profusão, qualidades realísticas, alta comédia, emoção, e excitante expectativa. Elle tomou quatro bizarros personagens — dois macacos, *Tua* e seu filhinho *Rango*; e dois séries humanos — *Ali* e seu filho *Bin*, e em torno delles entreteceu a sua curiosa e extraordinaria narrativa. A maneira intelligente pela qual Schoedsack fez com que a vida desses quatro habitantes das selvas attrahisse a atenção e a voracidade das feras brutas é alguma cousa não só sensacional como engenhosa.

Ha sequencias de espeluzante realidade, na matança de tigres, pantheras e leopardos, animaes que os nativos mais temem. E como toque de alta tragedia, temos no final da historia o desfecho de maior surpresa: quando um tigre ferocissimo, depois de desesperada porfia, consegue devorar o pobre *Rango*, e volve a sua sanha contra *Bin*, o pequeno nativo. E' então que um buffalo d'agua, unico ani-

mal de carga da familia, toma a defesa da creança, e investe desesperadamente contra o tigre, matando-o depois de encarniçadas refregas.

A nota realistica do entrecho desto filme é obtida pelos papeis que nelle desempenham os quatro comparsas principaes a que nos referimos. Não se pode dizer que sejam obrigados a actuar para o effeito final; o que fazem é viver a sua existencia da maneira mais natural possivel, cuja multiplicidade de incidentes a camera de Schoedsack, sempre presente, vai registrando num dos filmes mais interessantes que já vimos. As macaciques e estripolias de *Rango*, por exemplo, são de uma comicidade irresistivel. Não fôra elle o intelligente monito que é!

Summarizando as qualidades desta producção de todo admiravel, "Rango" é um espectaculo estranho, de ficção altamente real. E, pelo menos, um filme diferente de tudo até hoje apresentado e por isso mesmo unico no seu genero.

O filme foi todo synchronizado com sons e ruidos caracteristicos e tem ainda um acompanhamento musical muito bem adequado ás diversas sequencias da narrativa. Ha tambem um prologo falado e durante o decorrer da historia ouvem-se alguns trechos verbæs, sem que se veja quem fala; mas, fóra disso, "Rango" é todo explicado por meio de letreiros.

Para os mercados estrangeiros, "Rango" ha de constituir um espectaculo de grande attracção. Como "Chang," esta nova producção de Schoedsack captiva a curiosidade do espectador desde o começo até o fim. E' filme que se presta a toda a sorte de propaganda, pois o bom publicista não experimenta dificuldade em descobrir nesta "novella" natural mil cousas de que falar.

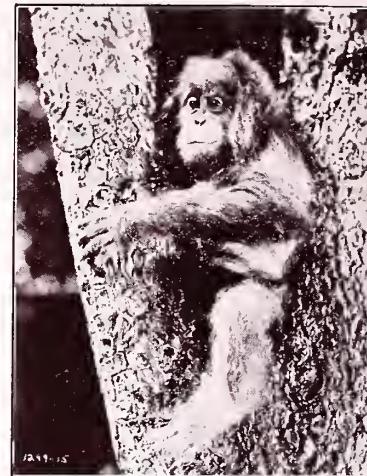
Mas, primeiro que tudo, "Rango" é um filme para divertir grandes e pequenos. A novidade do seu entrecho, o sopro de aventura que vai por dentro de todas as suas sequencias, a intriga que se establece em varias de suas passagens, são aspectos que todos os publicos apreciam.

Dentro de algumas semanas, a nossa Casa Matriz expedirá ás agencias da Paramount no exterior todos os pormenores referentes ao lançamento e propaganda deste filme.

ATTENÇÃO!

GOSTARIA de ganhar \$500, ou \$400, ou \$300, ou \$200, ou \$100 dollars?

Estas cifras representam os cinco premios que serão distribuidos aos vencedores do concurso de annuncio, artigos e propaganda, referente ao filme "Com Byrd no Polo Sul." O consuro só se encerrará no dia 30 de Junho, mas se o dito filme já terminou o circuito no seu territorio, *não deixe de nos mandar agora os resultados, para a apuração.*



RANGO'S DADDY!

When you see the picture, you will first appreciate the significance and poignancy of this "still." It is the closing scene in the film, and shows Tua, father of Rango, waiting for his son's return—and waiting in vain, for Tua doesn't know that little Rango has been killed by the terror of the jungle—the murderous tiger. Thus the picture ends with an emotional wallop!

PELA BROADWAY

O ACONTECIMENTO mais importante da Broadway, durante a semana passada, foi a estreia, a 23 de janeiro, da majestosa epopeia do Oeste, "Fighting Caravans," com um elenco em que figuram milhares de actores, a principiar por Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette e Fred Kohler.

A definição mais simples e mais graphica de "Fighting Caravans," a que melhor symboliza o seu espirito aventuroso e o seu largo ambiente natural, seria e de "Os Bandeirantes do Oeste," sendo que na producção de que aqui tratamos temos a apreciar a fala e o som, qualidades novas do cinema de hoje.

Extrahida de uma novella do populissimo Zane Grey, "Fighting Caravans" nos mostra a marcha dos primeiros excursionistas que penetraram pelo grande sertão norteamericano á cata da fortuna facil das minas, porém defendida por mil perigos. O momento culminante deste filme é a luta de deshumana carnificina que os indios pelle-vermelhas movem contra os aventureiros brancos.

Ernest Torrence e Tully Marshall desempenham aqui os seus papeis com a mesma precisão com que o fizeram em "Os Bandeirantes." Gary Cooper e Lily Damita nos dão a parte amorosa do entrecho, predominando sempre, como cumpre a um trabalho especial da Paramount, a soberba photographia e o bom acabamento technico de tudo.

"Fighting Caravans" é uma producção que está fadada a ficar durante varias semanas na Broadway, pois a sua estreia despertou grande attracção entre os habitués do cinema.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



A SPANISH FRONT!

Paramount showmen in charge of the Coliseum Theatre, Barcelona, were responsible for this flashy front publicizing one of our Paris-made Spanish productions.



A BUS TIE-UP!

Nor did our Barcelona merchandisers overlook the fact that local buses furnished an excellent outdoor medium for telling the public about "Toda Una Vida."



HONORING A "KING"

The Ufa Theatre, Budapest, let the whole city know it was playing "The Vagabond King" by decorating its front with giant cut-out figures of the stars and smaller "mob" cut-outs.



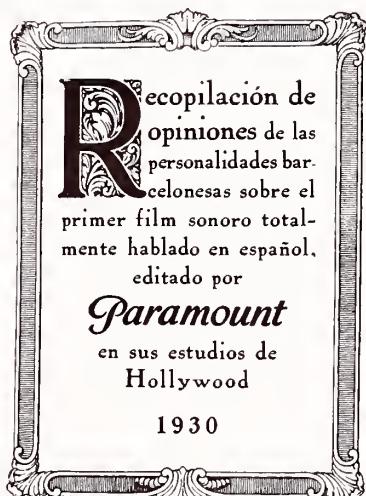
MODERNISTIC!

Striking Swedish poster on "Her Wedding Night," done in an ultra-modern art style.

BARCELONA NOTABLES ENDORSE PARAMOUNT'S ENTERPRISE IN MAKING SPANISH TALKIES

STRONG endorsements of Paramount's enterprise in being the first to make all-talking Spanish productions are contained in a handsomely bound volume recently received from Barcelona and presented to Adolph Zukor.

So enthusiastic was the distinguished first night audience that greeted the debut of our initial Spanish production in Barcelona, that many of the notables



Title-page of the Barcelona testimonial volume, presented to Adolph Zukor.

present recorded their approval in writing. One of the many comments came from His Excellency Senor Don Ignacio de Despujol, civil governor of Barcelona, who said:

"I take pleasure in expressing the great satisfaction which the first sound film wholly spoken in Spanish, produced by Paramount, has given me, as much for the picture itself as for the recognition of the worldwide importance of our language."

CABLES HERALD SUCCESS OF NEW PICTURES!

WINGING their way from many different quarters of the globe, cables arrive almost daily at the Home Office, bearing cheerful tidings regarding the pronounced success of one or the other of Paramount's new pictures.

From London, Managing Director Graham wired under date of Jan. 15:

Monte Carlo opened Monday Carlton Theatre—great premiere, marvelous press—predict good for eight weeks probably more.

Harold Lloyd's latest triumph in Copenhagen was echoed by General Manager York under date of Jan. 16 as follows:

Feet First opened last night China Theatre—packed houses splendid press—audience roared with laughter—expect long run.

A cable from Managing Director Hicks in Sydney under date of Feb. 4, after advising that the Aussies were getting ready to launch "Morocco" and Marlene Dietrich on the crest of

an all-embracing advance campaign, contained the following information about the new Chevalier film:

Playboy of Paris opened at the Prince Edward Theatre last Friday and is doing tremendous business.

Advices from Manager Czaban in Warsaw are to the effect that "Monte Carlo" was an outstanding hit at the local Swiatowid Theatre.

Our Spanish talking pictures continue to be a popular subject for discussion throughout Spain. From "Variety" we learn that "Un Hombre de Suerte," which was made in Paris, has met with the enthusiastic approval of the Rialto Theatre patrons in Madrid. All the critics devoted considerable space to the film, and voted it first-rate entertainment. Another Spanish film received Managing Director Messeri's endorsement as follows:

Screened La Fiesta Del Diablo—believe this the best production from Paris so far.

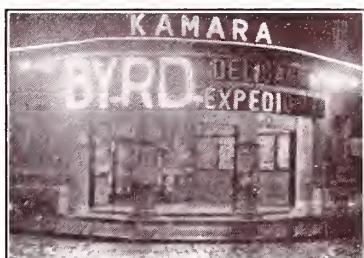
CUBA TO STAGE PARAMOUNT PROSPERITY WEEK

STIMULATED by the overwhelming success of their recent "Paramount Week," and encouraged by the steady flood of quality Paramount product, our Cuban office, led by Manager A. L. Pratchett, has decided to capitalize on it by staging a "Prosperity Week." The week of



"Prosperity Week." The week of

March 2-8 has been picked as the psychological moment. Energetic preparations are being made to make this a record week. Reproduced here is the stamp featured on all outgoing letters to remind exhibitors of this coming event. We hope other offices will follow Cuba's splendid example!



LIGHTING UP "BYRD"

The Kamara Theatre, Budapest, was all lit up for its showing of "With Byrd at the South Pole." Picture was enthusiastically received by the natives.



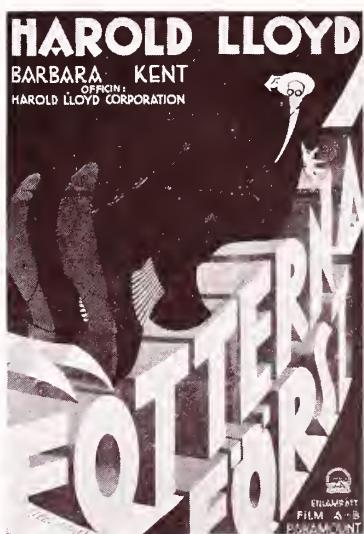
A SWISS HIT!

Here's the Apollo Theatre, Geneva, all dolled up during its record-breaking three-week run of the French version of "The Big Pond."



ADVANCE DISPLAY!

For weeks before the local premiere of "The Big Pond," the Apollo hall featured this arresting ad display on the picture.



DIFFERENT!

Another outstanding example of Swedish poster art—this one is for "Feet First."

PARAMOUNT DOMINATES BROADWAY



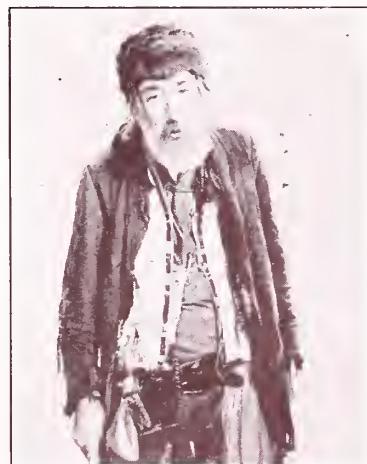
Gary Cooper

GALA PREMIERE USHERS IN "LE PETIT CAFE"

NOT only Maurice Chevalier and Madame Chevalier, who plays opposite her husband in "Le Petit Cafe" under her professional name of Yvonne Vallée, but a whole galaxy of miscellaneous French notables and Paramount executives were present to lend an international flavor to the Broadway premiere of this French version of "Playboy of Paris" at the President Theatre on the evening of January 20.

The President, formerly a legitimate house, has been converted into a motion picture theatre with a policy of showing talkies in all foreign languages. "Le Petit Cafe" was the first French film to be displayed here, and its success may be judged by the fact that it ran four weeks to excellent business. Many of the New York critics frankly admitted that they enjoyed the French version even more than they did the English original.

In keeping with the atmosphere of the production, the downstairs lounge of the President Theatre was changed into a Continental cafe, where coffee was served to the patrons.



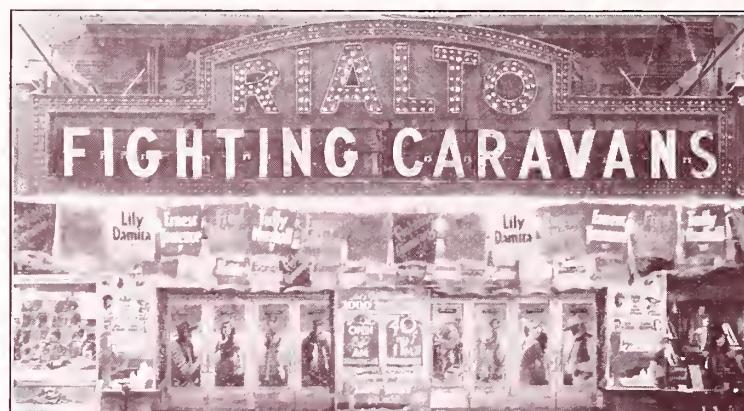
Tully Marshall

"FIGHTING CARAVANS," COLOSSAL WESTERN, HAILED AS ANOTHER "COVERED WAGON"

AN important screen event on Broadway during the past few weeks was the world debut at the Rialto Theatre on January 23 of Paramount's majestic epic of the West—"Fighting Caravans," with a tremendous cast, headed by Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall and Eugene Pallette.

The simplest and yet most effective description to give "Fighting Caravans"—one that summarizes its vast outdoor bigness, its sweeping action, its magnificent entertainment quality—is to call it, "The Covered Wagon" in Sound," and this slogan, or some slight variation of it, was used in all the advertising to the trade and public.

"Fighting Caravans" is based on Zane Grey's absorbing story of the old romantic West, and recounts the hardships, joys, sacrifices and loves of a courageous band of American pioneers, who hit the trail west in their freight-laden covered wagons. The action highlight of the film is a stirring fight between the pioneers and hostile Indians.



EPIC OF THE WEST ON BROADWAY!

Decorated with photographs that brought back vivid memories of "The Covered Wagon," the Rialto Theatre proved irresistible to thousands who recalled that earlier masterpiece of the Old West.

Ernest Torrence and Tully Marshall portray roles similar to those they played in "The Covered Wagon"—that of a lovable pair of disreputable old scouts. Their comedy is an outstanding feature and serves to balance the more rugged parts of the film. Gary Cooper and Lily Damita furnish the love interest. The photography is magnificent, and the musical scoring back of the picture is highly effective.

"Fighting Caravans" stands out as a picture that will enjoy long runs everywhere, and will roll up box office grosses commensurate with its impressive size. For our foreign market, the production will be released with superimposed titles in various languages. This, plus the musical background, the immense cast of thousands, including many stellar personalities, and the colossal epic nature of the production itself should insure big business wherever it is shown.



Lily Damita

PARIS-MADE SWEDISH FILM SHOWN IN NEW YORK

PARAMOUNT'S first Swedish all-talkie, "Nar Rosorna Sla Ut" ("Where Roses Bloom") produced in our Joinville studios, was recently shown at the Fifth Avenue Playhouse, one of New York's "intimate" theatres that regularly runs foreign language films.

While more limited in its appeal than "Le Petit Cafe" and lacking the drawing power of an outstanding name like Chevalier, the picture, nevertheless, was cordially received by both press and public.

The "New York Times" reviewer, for instance, commented on the pleasant story and the agreeable and light-hearted cast, but pointed out that the emphasis was on the dialogue rather than on the action.

"Nar Rosorna Sla Ut" has an all-Swedish cast of players, headed by Margita Alven, Karin Swanstrom and Uno Henning, none of whom is known to the New York public. Another player in the line-up is Sven Garbo, brother of the famous Greta.

The regular showing of foreign language films in New York and many other cities throughout the United States indicates that there is a steady and growing demand for this type of entertainment.



Ernest Torrence

WITH REGULAR PARADE OF HITS!



"SCANDAL"

This laughing caricature of George Bancroft, which originally appeared in the Cinearte Magazine, Rio de Janeiro, belies the hard-boiled editor role he plays in his latest vehicle.

"SCANDAL SHEET," in the considered opinion of every one who has seen it, is the best Bancroft picture since "Underworld." It is a powerfully dramatic story of the two-fisted editor of a sensational "yellow" newspaper whose ruthless code of printing the news, no matter whom it hurts, finally wrecks his own life. To be consistent, he is forced to print the story of his own wife's unfaithfulness!

The cast fully measures up to the histrionic demands of the story. Besides Bancroft, you have Kay Francis, Clive Brook, Regis Toomey, Gilbert Emery and Lucien Littlefield. The picture is a directorial triumph for John Cromwell, who has succeeded in driving home the important scenes without the aid of slab-bang action and superfluous dialogue. Scenes in the newspaper office bear the stamp of authenticity.

"Scandal Sheet" is box office plus!

ZANE GREY'S

FIGHTING CARAVANS

A Paramount Picture with

GARY COOPER **LILY DAMITA** **ERNEST TORRENCE**

Fred Kohler Eugene Pallette Tully Marshall

The sequel to "The Covered Wagon" made as only the company that produced "The Covered Wagon" could make it. Thrilling action, rollicking humor, gorgeous scenery, thousands of actors.

Reserved Seats

WORLD PREMIERE **FRIDAY at 9 P.M.**

Seats Now on Sale at Box Office
Popular Priced Showings beginning at midnite

RIALTO Times Square

"House of Him"

ADVANCE NEWSPAPER AD!

"No Limit," "Gang Buster," "Finn and Hattie," "Scandal Sheet"
Provide Varied Entertainment for Paramount Audiences—
Chevalier's Personal Appearance Riotous Success

PARAMOUNT'S reputation that it is the one company which exhibitors can look to as a dependable source of supply was well borne out by the steady parade of high-grade pictures released during the past four weeks. Besides "Fighting Caravans" at the Rialto Theatre, four new hits were unreelled at the Paramount Theatre on Broadway.

First, in the order of their appearance, came Clara Bow in a smoothly directed, (by Frank Tuttle) clever little crook comedy, "No Limit," in which the "It" star has the able support of Harry Green, Norman Foster and Stuart Erwin.

an abiding respect for law and order, he is ignorant of the power a big city gangster wields. To get the girl he loves out of the clutches of the gang leader, he invades the latter's stronghold—a place even policemen fear to enter. Needless to say, he eventually saves the girl, smashes the gang and gets the policy.

A strong supporting cast, including Jean Arthur, William (Stage) Boyd, Wynne Gibson, Francis McDonald, Albert Conti and Tom Kennedy, gives the irrepressible Oakie expert assistance in wringing the most out of the story in the way of entertainment. This is one swell picture!

* * *

YOU can just about imagine what happens when a family made up of (Papa) Leon Errol, (Mama) ZaSu Pitts, (Daughter) Mitzi Green and (Nephew) Jackie Scarl go to Paris. Yes, you can imagine, but to fully appreciate the humor of "Finn and Hattie" you've got to see Errol fancying himself as a sheik and falling for a phony countess; ZaSu Pitts making whoopee with a Paris guide; little Mitzi acting the *enfant terrible* to perfection; and terror Jackie getting just what he deserves for being an unmitigated pest.



"FINN AND HATTIE"

Impressions by Hoffman in the "New York American" of Mitzi Green, Lilyan Tashman and Leon Errol, principal funsters in this hilarious picture.

As the typical flapper type of movie usherette, who becomes the temporary owner of a swell Park Avenue apartment, which turns out to be a private gambling den, Clara has a fine opportunity to do what is probably the best work of her talker career.

The action flows in a steady stream, punctuated by a flock of laughs, that are mainly furnished by Stuart Erwin as the lumbering Swede, and Harry Green, the wise-cracking theatre manager. Foster is the romance in Clara's life and helps straighten things out in the end after first going crooked himself.

A point well worth mentioning is the exceptional photography which pictures the New York backgrounds in most realistic fashion.

* * *

IN "The Gang Buster," Jack Oakie makes a gag out of a gang. In other words, the freckle-faced comic kids the underworld and does it to a fare-you-well. From start to finish, the film is a rapid-fire mixture of machine-gun action and explosive comedy.

Edward Sutherland, director, deserves a lot of credit for keeping the picture moving at such a swift pace that you miss something if you shut your eyes for a second.

Oakie plays a brash insurance agent, who lets nothing stand in the way of getting his man—for a policy! An ex-small town youth, with

"NO LIMIT"
Here's where one queen (Clara Bow) and three aces (Harry Green, Norman Foster and Stuart Erwin) equal a full house!

The film is an adroit admixture of smart comedy situations and old-fashioned slapstick farce. It was made for fun and laughter, and there isn't a serious inch of footage in its entire length.

Lilyan Tashman, as the pseudo countess, Regis Toomey, her partner in crime, and Mack Swain, the Paris guide, whose long beard makes it unnecessary for him to wear a tie, deserve honorable mention for their capable support.

"Finn and Hattie" is a sure cure for the "depression blues!"



ALL FOR AN IDOL!

The Paramount Theatre presented a gay, holiday appearance outside as well as inside during the week of Chevalier's personal appearance.

THAT the idol of France has indeed become the idol of America was effectively proved when thousands of eager patrons crowded the Paramount Theatre for a solid week to see and hear Maurice Chevalier in person on the stage, singing, talking, clowning and acting in his own inimitable fashion. ("Finn and Hattie" was the film fare.)

Despite powerful opposition in the way of stage and screen attractions in rival Broadway theatres, a steady flow of humanity poured into the Paramount from early morning till late at night. The only reason he didn't break the house record was because a goodly number of people remained in their seats to see him a second and a third time! As it was, he gave the Paramount one of the biggest weeks it has had in months.

Readers of this publication don't have to be reminded that Chevalier means money to any theatre's box office. You know what record-wreckers his pictures have been in every quarter of the globe.

Watch for him in "The Smiling Lieutenant!"



"NO LIMIT"

Here's where one queen (Clara Bow) and three aces (Harry Green, Norman Foster and Stuart Erwin) equal a full house!



"THE GANG BUSTER"



ON BROADWAY!

Side of Rialto Theatre marquee showing how title was displayed.

IL CONCORSO

LA prima puntata delle cifre raggiunte per il Concorso "Banner Year" della Legione Estera appare in un'altra pagina di questo numero. Al solito, è piena di sorprese. Delle ventisette divisioni che vi concorrono, nove hanno notevolmente superato la loro quota.

La Zona del Canale, che l'anno scorso vinse il terzo premio, ha raggiunto il primo posto e la Francia, vincitrice del primo premio nel 1930, è al secondo posto. Ciò indica chiaramente che i legionari di dette due divisioni hanno deciso di non riposare sugli allori e stanno lottando per vincere il primo premio anche quest'anno. Bravi, Signori Novak e Souhami!

Una delle grandi sensazioni sta nel fatto che l'Argentina, che fù seconda nel concorso dello scorso anno, è la penultima nella prima fase dei risultati raggiunti quest'anno. E trovare l'Italia all'ultimo posto è un grande shock. Speriamo, tuttavia, che non resteranno al fondo per molto tempo.

Relativamente ai primi ritorni vi sono due cose importanti da tenere in vista. Il primo è che il concorso di quest'anno è suddiviso in quattro campagne trimestrali e che un premio verrà conferito al caposquadra alla fine di ciascun trimestre. Il secondo, che le percentuali includono non soltanto l'entrata dalla vendita dei films ma anche l'entrata dalla vendita del materiale di reclame.

Mr. Seidelman ha già notificato tutti gli uffici che quest'anno, per la prima volta, verrà calcolata l'entrata dalla reclame per la vendita, perciò nell'inviate il vostro cablogramma mensile, non dimenticate d'includere nella vostra cifra totale anche l'entrata dalla vendita del materiale di reclame.

La decisione del nostro funzionario di accreditare la cifra derivata dalla vendita del materiale di reclame in detto concorso significa non solo una notevole ricognizione dell'importanza di questo ramo della nostra azienda, ma è anche un incentivo potente per ogni ufficio ad accrescere i suoi sforzi nel campo delle vendite del materiale di reclame. È un fatto provato che qualora parecchi uffici si trovino aggruppati, la differenza di pochi dollari nella entrata dalla vendita della reclame darà spesso ad un ufficio una posizione di vantaggio sopra un altro ufficio.

Accumulate una buona entrata dalla vendita del materiale di reclame! Ciò adesso è più vitale che mai!

RANGO

La meravigliosa epopea della Giungla riprodotta dalla Paramount rappresenta l'idea più singolare attuata nel regno della cinematografia.

Dopo diciotto mesi di giungle in Sumatra, Ernest B. Schoedsack, co-direttore di "Chang," "Grass" e "Four Feathers" è ritornato nel mondo civilizzato con una delle più sorprendenti e straordinarie cinematografie che siano state mai proiettate sullo schermo. "Rango" farà sbalordire le udienze di tutto il mondo perché l'idea che lo ha ispirata è assolutamente unica e tale da esorcizzare il fascino più irresistibile.

Schoedsack si recò a Sumatra non soltanto con l'idea di portar seco al ritorno un film sulla vita primitiva animale così emozionante da far drizzare i capelli, ma anche con la speranza di *comparare sotto forma di narrazione la vita umana con la vita animale esistente nella giungla*. Il suo scopo era quello di dimostrare che sia per l'uomo che per la scimmia delle solitudini selvagge la vita non è se non un'amara, feroce e primitiva lotta per l'esistenza. Entrambi debbono lottare per vivere, entrambi debbono incessantemente e disperatamente far guerra senza quartiere contro il nemico comune, la furibonda tigre dall'artiglio implacabile—terrore della jungla.

Il film completo dimostra con quale straordinario successo e maestria Schoedsack abbia attuato la sua idea originale, perché "Rango" si rivela come cinematografia palpitante, realistica, esuberante di sentimenti profondi, d'ilarità, di sospensione e di drammaticità. Egli si è servito di quattro caratteri, due scimmie—Tua ed il suo figlioletto Rango—e due esseri umani—Ali e suo figlio Bin—ed ha intessuto una storia parallela che racconta le vite di ciascuno. Il modo artistico con cui Schoedsack ha introdotto i vari incidenti nelle vite di queste creature servendosi di altri abitatori della giungla è tutt'affatto sensazionale.

Vi sono molti emozionanti episodi che riproducono l'uccisione di tigri, di pantere e di altre bestie feroci. E poi, episodio culminante da far venire la pelle d'oca, il film mostra una tigre divoratrice d'u-

mini mentre insegue ed uccide il piccolo Rango e poi durante l'assalto del fanciulletto Bin. La bestia da soma di famiglia, un buffalo acquatico, corre in difesa del bambino, e nella disperata, terribile lotta che ne segue, uccide la tigre.

L'intreccio, assai bene architettato, acquista forza di convinzione dall'azione realistica dei quattro caratteri. Questi non recitano; ma sono naturali, senza affettazione, esseri che semplicemente vivono la loro vita innanzi all'occhio della camera cinematografica. Le moine e le prodezze del piccolo Rango bastano da sole ad annientare gli effetti di commedia degli esseri umani. Rango è commediante nato!

Riassumendo il film nel suo insieme, "Rango" è la più strana produzione della fantasia e diversa da qualsiasi altra produzione cinematografica. Qualcosa di nuovo, di singolare, di originale. Il film è stato sincronizzato ad un eccellente spartito musicale che degnamente accentua l'atmosfera e che contribuisce in modo sorprendente al suo realismo. La produzione s'inizierà con un breve prologo parlato ed alle volte una voce al di fuori del quadro scenico spiega le varie situazioni, ma per la maggior parte è silenziosa.

Dal punto di vista della distribuzione estera, "Rango" è naturalmente un perfetto successo. Come "Chang," "Rango" ha un titolo strano, esotico, che immediatamente desta curiosità ed interesse. Si presta facilmente ad un tipo di reclame che stuzzichi l'immaginazione e può venire sfruttato sotto numerosissimi aspetti.

"Rango" è un film per l'intera famiglia. La novità dell'idea ed il valore drammatico dell'intreccio rappresentano una magnifica attrazione per gli adulti; mentre lo sfondo della vita animale e le avventure emozionanti saranno un insuperato divertimento per i bambini.

Fra qualche settimana riceverete dalla Sede Centrale i più minimi particolari relativamente alla distribuzione estera di "Rango."

*"FIGHTING CARAVANS"*

Judging from the attitude of Gary Cooper and Lily Damita above, the title should have been "Fighting Romance." And this attitude is indicative of the misunderstandings that complicate the smooth course of their love in the picture before the happy fade-out.

SU BROADWAY

L'IMPORTANTE avvenimento cinematografico di Broadway in queste ultime settimane è stato il debutto mondiale al Rialto Theatre, in data 23 gennaio, della maestosa epopea del West—"Fighting Caravans," con ben mille interpreti, con a capo Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette e Fred Kohler.

La più chiara e al tempo stesso la più efficace descrizione di "Fighting Caravans," una che sintetizza la sua sconfinata vastità della vita all'aperto, del suo sfondo la sua azione travolgente e anche la sua eccellenza come divertimento, è "The Covered Wagon" in Suono" e questa è l'espressione che viene usata in tutto il materiale di reclame sia per il commercio che per il pubblico.

"Fighting Caravans" è basata sull'attraentissima novella di Zane Grey, dell'antico West romantico e racconta le privazioni, le gioie, i sacrifici e gli amori di una banda di coraggiosi pionieri americani, che si sono incamminati verso il West nelle loro carrozzelle coperte e cariche di provvigioni. L'azione più impressionante di questa cinematografia è una lotta drammatica fra i pionieri e gli indiani ostili.

Ernest Torrence e Tully Marshall ritraggono parti simili a quelle da loro rappresentate nel "Covered Wagon"—e cioè una simpatica coppia di vecchi avventurieri di mala fama. La loro comicità è una delle caratteristiche più salienti del film. Gary Cooper e Lily Damita sono gli innamorati. La parte fotografica è magnifica e la sincronizzazione musicale che accompagna la cinematografia è di un effetto straordinario.

"Fighting Caravans" rappresenta un film che godrà di lunghe stagioni dovunque ed accumulerà rotoli d'argento al botteghino in proporzione della sua vastità impressionante.

E TENETE A MENTE

POTETE usare 500 dollari? Potete usare 400 dollari?
Potete usare 300 dollari? Potete usare 200 dollari?
Potete usare 100 dollari?

Questi rappresentano i cinque premi in denaro che verranno conferiti ai vincitori delle campagne di pubblicità per la reclame e per lo sfruttamento del film di Byrd. E vero che il concorso non termina che al 30 giugno, ma se la cinematografia è stata proiettata nel vostro territorio, prendete ora il vostro libretto di appunti ed inviatecelo immediatamente.

To a public
fed up on musicals, un-
derworld thrillers, sex...
the usual in all its
familiar forms... comes
this fresh and amazing
novelty...

RANGO

Human, humorous, daring, dynamic . . . blazing new trails of entertainment . . . and reaping the rich money rewards of the successful pioneer...

RANGO

Jesse L. Lasky
says: "Not only the
greatest new idea I have
ever sponsored... but also
**THE GREATEST I HAVE
EVER SEEN!"**

RANGO

Snatched from the
world's last untouched
wilderness after 18
months of terrific danger
by Ernest B. Schoedsack

**PARAMOUNT'S
MASTER-MYSTERY**

RANGO

RANGO

Paramount's sensationeller Dschungel Grossfilm, ist ein neues Wunder in den Annalen der Welt Film Produktion.

NACH einem 18monatigen Aufenthalt in den sumatraniischen Dschungeln, hat Ernest B. Schoedsack, einer der Hersteller von "Chang," "Das Volk der Schwarzen Zelte" und "Vier Federn," eine der ungewöhnlichsten und überraschendsten Bildreportagen heimgebracht, welche je über die Leinwand rollten. "Rango" wird in allen Teilen der Welt grösstes Erstaunen erwecken, denn schon allein die Idee, welche diesem Film zugrunde liegt, ist nicht nur vollkommen neu, sondern auch ungemein interessant.

Als Schoedsack nach Sumatra abreiste, gedachte er nicht nur einen haarsträubenden Film vom Leben der wilden Tiere zurückzubringen. Nein! Er hoffte einen Film herzustellen, welcher eine Parallelie des menschlichen und tierischen Dschungellebens darstellen sollte. Er wollte zeigen, dass das Urwaldleben für den Menschen wie auch für den Affen ein gleich bitterer, gleich grimmiger Kampf ums Dasein ist; denn beide müssen kämpfen um zu leben. Beide befinden sich ununterbrochen auf Kriegsfuss mit ihrem gemeinsamen Feind — dem tückischen Tiger und Schrecken des Dschungels.

Der fertige Film beweist, wie meisterhaft Schoedsack seine Idee ausführte, denn "Rango" ist ein packendes realistisches Filmbild, in dem Pathos, Komödie, Spannung und Aufregung in bunter Reihe aufeinander folgen. Schoedsack, der Meisterregisseur auf dem Gebiet des Kulturfilms, zeigt hier vier Charaktere: Zwei Affen, Tua mit seinem Sohn Rango und zwei Ein geborene, Ali mit seinem Sohn Bin. Um dieses Quartett ist eine grossartige Geschichte gewoben, ein Vergleich von Mensch und Tier im Urwald.

Schoedsack's grandiose Kamera Reportage über den Existenzkampf seiner vier Hauptdarsteller flieht zu verschiedenen Malen viele andere Bewohner des Dschungels in seine Erzählung, die jedes Publikum in ihren Bann schlagen wird. "Rango" hat viele phantastische Momente, z. B. wenn Tiger, Panther und andere Bestien eine Zielscheibe des Jägers werden. Doch am einzigartigsten ist der Höhe-

punkt des Filmes, wenn der wütende Tiger erst dem kleinen Rango nachsetzt und ihn tötet und dann Bin, den Knaben, verfolgt. Aber der Wasserbüffel, das treue Zuehntier des Eingeborenen, stellt sich dem rasenden Tiger in den Weg. Es entspint sich ein heftiger Kampf, aus dem der Wasserbüffel als Sieger hervorgeht.

Ungeheuer packend ist das Mit erleben dieser grossangelegten Filmgeschichte, denn das "Rango"-Quartett ist so natürlich, überhaupt nicht gestellt. Jedes Lebewesen lebt sein Leben, ringt um sein Leben, als ob gar keine Filmkamera existiert. Die drolligen Einfälle des kleinen Rango beschämen jegliche von Menschen erdachte Komik. Klein Rango ist ein geborener Komiker!

"Rango" kann mit keinem anderen Film verglichen werden, denn er ist neu, anders, originell. Ein klassischer Abenteuerfilm, dessen ansprechende synchronisierte musikalische Untermalung in ihrer Eigenart bedeutend zum wirklichen Erleben dieser Filmschöpfung beträgt. "Rango" beginnt mit einem kurzen gesprochenen Prolog und zeitweilig werden Szenen, von einem unsichtbaren Redner erklärt. Jedoch nur manchmal! Im grossen und ganzen ist der Film stumm.

"Rango" ist wie "Chang" ein seltsam klingender, man könnte fast sagen mysteriöser Filmtitel, welcher sofort die Aufmerksamkeit des grossen Publikums auf sich lenkt. Der Titel kann gut für Reklametrick benutzt werden und er bietet auch vom Gesichtspunkt der Filmauswertung unzählige Möglichkeiten. Also ein neuer ganz grosser Kassenerfolg für den Auslandsverleih!

Es ist ein Film für die ganze Familie. Die dramatischen Höhepunkte der Handlung werden überall ihre Anziehungskraft auf die Erwachsenen ausüben und der Tier-Hintergrund mit seinen aufregenden Bildern ist erstklassige Unterhaltung für die Jungen und Jüngsten.

Alle Einzelheiten betreffs "Rango's" Auslandsverleih werden Sie in den nächsten Woehen von der Zentrale erfahren.

EIN WINK FUER SIE!

KÖNNEN Sie 500 Dollar gebrauchen? Können Sie 400 Dollar gebrauchen? Können Sie 300 Dollar gebrauchen? Können Sie 200 Dollar gebrauchen? Können Sie 100 Dollar gebrauchen?

Dieses sind die fünf Geldpreise, welche den Veranstaltern der besten fünf Reklame-Propaganda-Exploitation Feldzüge für den Byrd Film zugesetzt sind. Der Wettbewerb endet zwar erst am 30. Juni, doch wenn der Film bereits in Ihrem Distrikt gezeigt worden ist, können Sie Ihr Notizbuch ruhig schon jetzt zusammenstellen und es postwendend einsenden.



SOCIETY TYPE!
Clive Brook submitted to the penetrating scrutiny and talented pencil of Jorge Delano, Chilean artist, who saw in him the perfect society man, judging by this caricature.

DER KONTEST

AUF einer anderen Seite gelangten die ersten Filialstände des "Banner Jahr" Kontests der Auslandsabteilung zum Abdruck. Es gibt auch dieses Mal, wie es nicht anders zu erwarten war, viele Ueberraschungen. Von den siebenundzwanzig Teilnehmern befinden sich bereits neun oberhalb der Quote.

Die Panama Kanal Zone, welche im vergangenen Kontest den dritten Preis gewann, steht an der Spitze, und Frankreich, Kontest Sieger in 1930, befindet sich auf dem zweiten Platz. Der beste Beweis, dass die Mitglieder dieser beiden Divisionen auf keinen Fall beabsichtigen, auf ihren Lorbeeren auszuruhen. Bravo, die Herren Novak und Souhami!

Jedoch die grösste Ueberraschung bereiteten Argentinien und Italien. Argentinien ging im vorigen Jahre bekanntlich als zweiter Kontest Sieger durchs Ziel und befindet sich in diesem Monat auf dem vorletzten Platz, während Italien die Nachhut bildet. Wir hoffen, dass sich diese beiden Abteilungen recht bald wieder emporarbeiten werden!

Im Zusammenhang mit diesem ersten Filialstand dürfen zwei ausserst wichtige Punkte nicht aus dem Auge gelassen werden. Erstens: dass der diesjährige Wettbewerb in vier Vierteljahresabschlüsse eingeteilt ist und dass der Sieger eines jeden Quartals einen Preis erhält. Zweitens: dass sich der entscheidende Prozentsatz nicht nur nach den Filmverleih-Erträgen richtet, sondern auch nach den Reklameverkauf-Erträgen.

Mr. Seidelman hat bereits alle Filialen dahingehend benachrichtigt, dass in diesem Jahre zum ersten Male auch Reklameverleih-Einnahmen angerechnet werden. Vergessen Sie daher nicht, in Ihrem Monatskabel auch die Reklameverkauf-Einnahmen anzugeben!

Der Beschluss unserer Führer, auch den Reklameverkauf im Wettbewerb zu berücksichtigen, ist nicht nur ein treffender Beweis für die Wichtigkeit dieser Phase unseres Geschäfts, sondern er wird gleichzeitig eine grosse Hilfe für eine jede Abteilung sein. Soviel ist gewiss, dass in den Teilen der Welt, wo diverse Abteilungen dicht beisammen sind, ein Unterschied von einigen Dollar vom Reklameverkauf bezogen, oft eine grosse Rolle spielen kann.

Stellen Sie Sich auf Reklameverkauf-Erträge ein! Es bezahlt sich!



A SUPER-IMPOSITION!

Everybody's doing it! Doing what? Why, superimposing! The studio photographer experimented with Skeets Gallagher, with the above result.

AM BROADWAY

Das bedeutendste Filmereignis, welches der Broadway seit längerer Zeit gesehen hat, war die Weltpremiere des majestätischen Wildwest Superfilmes "Fighting Caravans," die am 23. Januar im Rialto Theater stattfand. Die Besetzung, welche über 1000 Namen aufweist, umfasst solche Filmkünstler wie Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette und Fred Kohler.

Um die Aussenaufnahmen vom wilden Westen in ihrer ganzen majestätischen Grösse, das pulsierende Tempo und die unerhörten Unterhaltungsqualitäten dieses Filmes am treffendsten und zugleich einfachsten zu beschreiben, sollte man "Fighting Caravans" den 'Tönen' den 'Covered Wagon' nennen, das Stichwort, welches hier in der Propagierung und Reklame angewandt wurde.

"Fighting Caravans" liegt Zane Grey's atemberaubender Geschichte des alten romantischen amerikanischen Westens zugrunde, und zaubert mit den Drangsalen, Freuden, Entbehrungen und Liebhabereien einer Gruppe mutiger, mit ihren Wagen gen Westen ziehender Pioniere ein Stückchen Leben von einst auf die Leinwand. Der Film gipfelt in einem verzweifelten Kampf der Trapper mit erbitterten Indianern.

Ernest Torrence und Tully Marshall spielen ganz wie in "Covered Wagon," auch in "Fighting Caravans" die beiden rauen alten Pioniere mit einem kindlich weichen Gemüt. Ihre originellen Einfälle geben dem Film einen unbekümmerten Einsehlag. Gary Cooper und Lily Damita sorgen für eine reizende Liebesgeschichte. Die Photographie ist märchenhaft schön und die Musik fesselt und steigert ungemein.

"Fighting Caravans" ist der Film für jeden Theaterbesitzer, und wird überall ungewöhnlich lange auf dem Programm beibehalten werden. Ergo: Ein Kassensehlag, wie man sich ihn nicht besser wünschen kann!

RANGO

Dese opzienbarende, sensatie wekkende Paramount film is een uniek idee in de annalen der film productie.

NA achttien maanden in de rimboe van Sumatra vervoerd te hebben, is Ernest B. Schoedsack, mede producent van "Chang," "Gras" en "De Vier Veeren" in de beschaafde wereld teruggekeerd met een der meest opzienbarende films, ooit op het witte scherm vertoond. Rango zal het publiek overal op de wereld verstoemd doen staan, aangezien de opzet en de bewerking van deze film iets geheel apart is.

Schoedsack begaf zich naar Sumatra, niet alleen met het doel voor oogen om de dieren in het oerwoud van dat tropische eiland met de camera te verschalken, doch tevens om het primitieve leven der inboorlingen getrouw weer te geven. Hij was van meet af aan voornemens het moeilijke bestaan, de ontberingen en gevaren, niet andere woorden, den eeuwigen strijd om het bestaan in het oerwoud zowel voor mensch als voor dier in een boeiende filmvertelling weer te geven. Want beiden willen leven. Beiden zijn gewapend tegen hun vijand; door de natuur, of door menschelijk vernuft.

Men moet deze film zien, om ten volle te beseffen, dat Schoedsack deze idee op waarlijk meesterlijke wijze in Rango tot uiting heeft gebracht. Rango is van het begin tot het einde een aaneenschakeling van realistische scènes, pathos, klucht, spanning en sensatie. Er zijn vier hoofdfiguren, twee apen — Toca en diens zoontje, Rango — en twee mensen, Ali en diens zoon, Bin — wier levensgeschiedenissen parallel loopen. De effectieve manier, waarop Schoedsack de vergelijking tusschen deze figuren telkens weer naar voren brengt door andere wezens van het oerwoud in zijn filmvertelling op te nemen getuigt van geniaal inzicht en toont ons Schoedsack als een geboren *raconteur*.

De film krioelt van spannende jacht taferelen... op tijgers, panthers en andere verscheurende dieren. En de film wordt aan het einde tot een climax gebracht, waarvan u de haren ten berge rijzen: een tijger doodt Rango en gaat vervolgens af op den jongen Bin. Een karbouw komt het kind ter hulp en maakt den tijger af na een ontzettend gevecht.

Benevens het uiterst spannende verhaal, verdienen de vier hoofd-

personen speciale hulde voor hun onovertroffen realistisch spel. Zij acteeren niet: zij leven voor de camera. De koddige grimassen van den kleinen Rango stellen de grappen van clowns en komieken in de schaduw. Hij is een geboren komiek.

Rango is in een woord iets geheel aparts, iets nieuws en origineels op filmgebied. Er is geen tweede film als Rango. De film is gesynchroniseerd met prachtige toeappelselike muziek, die veel tot het genot van deze rolprent bijdraagt. Een gesproken voorwoord aan het begin en hier en daar een verklarend woord zijn de enige stemmen, die in de film gehoord worden. Overigens is de film 'stil'.

Voor buitenlandsche distributie is deze film beslist pasklaar gemaakt. Evenals "Chang" is ook Rango een pakkende, korte, kernachtige titel, die onmiddellijk belangstelling en nieuwsgierigheid opwekt. Dientengevolge leent de film zich beter voor publiciteit en reclame, om van andere voor de hand liggende exploitatie mogelijkheden niet eens te spreken.

Rango is een familie film, voor oud en jong. Iedereen zal deze rolprent willen zien.

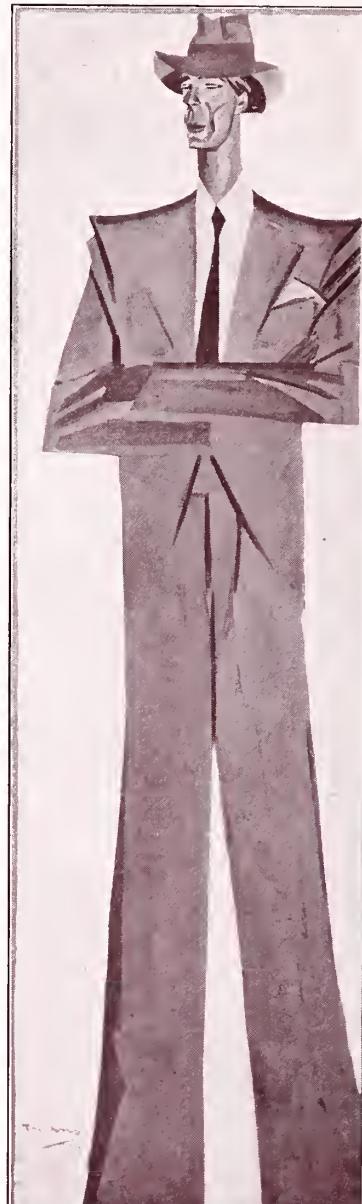
Over enige weken zult ge van het Hoofdkantoor volledige inlichtingen ontvangen aangaande de buitenlandsche distributie van Rango.



TER HERINNING!

KUNT ge \$ 500 gebruiken? Kunt ge \$ 400 gebruiken? Kunt ge \$ 300 gebruiken? Of \$ 200? Of \$ 100?

Deze zijn de vijf geldprijsen uitgeloofd voor de beste reclame-publiciteit-exploitatie campagnes van de Byrd film. Dit Byrd concours eindigt weliswaar pas 30 Juni, maar als de film in uw district heeft gedraaid, raden wij u aan terstond uw plakboeken in te zenden.



CARICATURED—AND HOW!

In sketching Gary Cooper and Charles Rogers, Jorge Delano, visiting Chilean caricaturist, was obviously impressed with the former's long legs and the latter's fondness for making music with whatever musical instrument happens to be handy. The finished sketches amusingly emphasize these characteristics.

PARAMOUNT IN HET LICHT VAN BROADWAY

HEET belangrijke film evenement aan Broadway in de afgelopen maand, was de premiere van "Fighting Caravans" op 23 Januari in het Rialto Theater. Deze schitterende, grootsche filmbeschrijving van den grooten trek naar het Westen kan bogen op de volgende medespellen: Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette en Fred Kohler.

De eenvoudigste manier om u ineens een goed idee te geven van de imposante scènes en het kolossale elan van deze film, is de rolprent te noemen: De Huifkar als Klankfilm. En als zoodanig wordt de film dan ook geadverteert en geexploiteerd.

HET CONCOURS

DE eerste tabel van den stand der zeven en twintig deelnemende divisies aan het concours 1931, is elders in deze editie opgenomen en zoaals gewoonlijk vol verrassingen. Negen divisies noeteren ver over hun quota.

De Kanaal Zone, de winner van den derden prijs in het vorige concours, staat thans bovenaan, terwijl Frankrijk, de winner van den eersten prijs in 1930, de tweede plaats bezet. Hetgeen duidelijk aantoont, dat de leiders dier tweedivisies het er niet bij laten en klaarblijkelijk een nieuwe onderlinge strijd om den eersten prijs aangaan. Bravo, heeren Novak en Souhami!"

En van verrassingen gesproken! Wij zien zoowaar Argentinie, toch de divisie, die verleden jaar als nummer twee uit het strijdperk trad, op de voorlaatste plaats in den openings stand. Italie als hekkensluiter was voor ons eveneens een schok. Wij vertrouwen evenwel, dat beide divisies niet lang onderaan zullen blijven.

In verband met het publiceeren van den eersten stand, herinneren wij alle divisies nogmaals aan de vier kwartaalconcoursen, waarin 1931 is onderverdeeld, alsmede aan het feit, dat benevens de filmverhuur, thans ook de verkoop van reclame materiaal in aanmerking genomen wordt.

De Heer Seidelman heeft reeds elk kantoor afzonderijk in kennis gesteld, dat de reclame verkoop dit jaar voor het eerst meespreekt in het bepalen der percentages. Wij verzoeken u derhalve in uw maandelijksch telegram een bedrag te vermelden, de opbrengst van *reclame verkoop inbegrepen*.

Dat onze directie thans besloten heeft den verkoop van reclame materiaal in aanmerking te nemen bij het bepalen der concours percentages is niet alleen toe te schrijven aan den invloed van deze belangrijke tak van ons bedrijf, doch tevens aan het verlangen der directie, om allen tot grootere prestatie in den verkoop van reclame artikelen aan te sporen. Het is duidelijk, dat een paar 'reclame' dollars den doorslag kunnen geven, indien de percentages van twee of meer divisies overigens gelijk zijn.

Voert uw reclame verkoop op! Het is nu van meer belang dan ooit!

"Fighting Caravans" is vervaardigd naar een zeer geliefden roman van den Westerschen schrijver Zane Grey — een vertelling van gebrek, ontbering, vreugde, opoffering en liefde. Een verhaal van een moedig troepje Amerikaansche pioniers die met een vracht-convoi naar het Verre Westen trekken. De kern van de film is een heet gevecht tusschen de pioniers en vijandige Indianen. Gary Cooper en Lily Damita zorgen voor het liefdes verhaal, terwijl Ernest Torrence en Tully Marshall met pittige, samenspraken, twee, onafscheidelijke... en dorstige verkenners typeerden.

Paramounteers in the "PURELY PERSONAL" News of the Month

SOUNDTRACKING THE PRINCE OF WALES



THEY GOT THEIR MAN!

Left to right, Paramount News cameramen Geiskop and Lopez with the Prince of Wales on board the S. S. Oropesa.

A CAT may look at a king, but a cameraman has his troubles when it comes to "shooting" a prince. Yet it was finally his very unpopularity that secured for Ludovic Geiskop, Paramount cameraman, a sound interview with the Prince of Wales during his present tour of South America.

In spite of the Prince's emphatic ruling that there would be no pictures made until his arrival at Buenos Aires, Geiskop and his sound man, Armand Lopez, intercepted the Prince's ship, the S. S. Oropesa, at Bermuda, and took pictures of the island's reception. After that, the ingenious cameramen bought tickets for the S. S. Oropesa, and laid low 'till the ship sailed.

Consternation reigned when they were discovered on board, and private detectives were immediately assigned to prevent them from taking pictures of the royal party. But at Jamaica, Geiskop again succeeded in filming the official welcoming ceremonies staged by the colorful native crowds. This proved to be the final straw. Once back on board the ship, the Prince sent for the persistent Geiskop, and permitted the cameraman to photograph and interview him to his heart's content.

HEADS BERLIN DEPOT!

WORD comes from Berlin that Gus J. Schaefer, Division Manager for Germany, Central Europe, Scandinavia and Holland, has appointed George Vallar head of the Berlin Depot, which services all the above-named territories. Mr. Vallar has been

connected with our German organization for a number of years in various executive capacities, and is ideally equipped, by reason of his ability and knowledge and experience, to handle this exacting job. Congratulations, George!



George Vallar

HARD TIMES A BOON TO INDUSTRY, SAYS LASKY

THE hard times of 1930 were the greatest boon that ever came to the motion picture industry. This surprising declaration was made by Jesse L. Lasky, first vice-president and production head of Paramount, in looking back on the year just closed.

"The public's response to talking pictures was so great and overwhelming," he said, "that I have not a doubt but that for a time the business was almost too easy, and producers were getting 'soft.' Then came the 1930 depression.

"Hard times were a challenge. The situation could not be met by simply spending more money; it could only be met by the use

of more brains, more energy, more showmanship. This emergency brought to the front a new and brilliant personnel and, in addition, gave new life to the old personnel.

"Out of the 1930 turmoil came a confidence not born of prosperity and easy conditions, but a confidence born of achievement. We learned once again the truth of the old showman slogan: 'It's always a good season for good shows.' The industry learned once and for all that to coast with the season was to court disaster.

"The result is being reflected in the new productions now being released by the major companies."



Jesse L. Lasky

AUSSIE JOURNALIST PHONES CHEVALIER



TALKING TO AUSTRALIA!

Mel Shauer and Maurice Chevalier photographed while the Melbourne-New York telephone call was in progress.

FROM now on, February 12 has a special significance for Maurice Chevalier. The Paramount star was in his dressing room at the New York studio on that day, (Thursday) talking with Mel Shauer, manager of the foreign production department, when the telephone rang. The time was 11 A. M. Chevalier picked up the receiver to be informed by the operator that Melbourne, Australia, was calling!

It was Frank Russell of the "Melbourne Herald," who had just witnessed a screening of "The Playboy of Paris" at the Capitol Theatre, Melbourne, and was calling to congratulate Maurice. Although the call was made thru London, a distance of 17,000 miles, Russell's voice was quite clear. After the two had chatted for a few minutes, Mr. Russell turned the phone over to James L. Thornley, general manager of the Capitol Theatre. The latter told Mel Shauer that it was two o'clock Friday morning in Melbourne!

A few days later, a cable from Managing Director Hicks in Sydney advised that, thru a special hook-up between that city and Melbourne, he had been able to listen in on the conversation. He also mentioned that the "Melbourne Herald" carried a marvelous front-page story on the stunt and that "Playboy of Paris" was doing a standout business.

KOHN'S NEW POST!

NORMAN KOHN, former special representative for Brazil, has been appointed theatre contact man for the foreign department at Home Office. He will study the successful methods of American theatre operation, collecting ideas and information for dissemination in our foreign theatres. Good luck, Norman!



Norman A. Kohn

TAMURA GOING HOME; UCHIDA HIS SUCCESSOR

YOSHIHICO TAMURA, who came over last December to supervise the editing and superimposing of Japanese titles in Paramount pictures, is returning to Tokio early in March to reassume his duties of managing director and editor of "The Movie Times," one of the most important trade papers published in Japan. He leaves behind him a feeling of close fellowship



Y. Tamura

and good will with everyone he contacted. Mr. Tamura will be succeeded by Yutaka Uchida, well known Japanese critic and former staff writer on "The Movie Times." Mr. Uchida, who is already here, spent the last fourteen months in Paris studying the amusement field. He is fully qualified to carry on the work so auspiciously started by Mr. Tamura.



REEL QUARTET!

Here are four reasons why "Fighting Caravans" will exert a powerful appeal at the box office—Ernest Torrence, Gary Cooper, Lily Damita and Tully Marshall. If you recall the marvelous comedy of Torrence and Marshall in "The Covered Wagon," you will understand why they almost steal the picture in "Fighting Caravans," in which they repeat their roles of a couple of lovable old scouts.

EN BROADWAY

EL acontecimiento cinematográfico más importante de Broadway, durante la semana pasada, ha sido el estreno en el Rialto, el 23 de Enero, de la majestuosa epopeya del Oeste, "Fighting Caravans," con un reparto en el que figuran millares de actores, encabezado por Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Eugene Pallette y Fred Kohler.

La definición más sencilla y más gráfica de "Fighting Caravans," la que mejor simboliza su espíritu y la grandeza de su ambiente, sería la de "The Covered Wagon" con acompañamiento de la palabra y del sonido. Este es el lema de publicidad que se está usando ante el público.

"Fighting Caravans" está inspirada en una novela de Zane Grey, en la que se narran las vicisitudes y luchas del Oeste, en los días románticos de la colonización. El momento culminante de la cinta es el de la lucha de los aventureros contra los pueblos rojos.

Ernest Torrence y Tully Marshall desempeñan papeles análogos a los que asumieron en "The Covered Wagon," o sea el de tramperos y exploradores. Gary Cooper y Lily Damita se encargan del elemento amoroso. La fotografía es maravillosa, y el acompañamiento musical es sumamente efectivo.

"Fighting Caravans" es una película que se exhibirá durante largo tiempo, y que dará enormes resultados de taquilla, por su magnitud artística y emotiva.

RECUERDE

¿Le interesaría ganarse \$500? \$400? \$300? \$200? \$100?

Estas cifras representan los cinco premios en metálico que se concederán a los ganadores del concurso de anuncio, publicidad y explotación de la película de Byrd. El concurso no concluirá antes del 30 de Junio, pero si la película se ha estrenado ya en su territorio, no deje de mandar su informe inmediatamente.

RANGO

Este nuevo film especial de la Paramount representa una sorprendente innovación, única en su género.

DESPUES de pasar diez y ocho meses en las selvas de Sumatra, Ernest B. Schoedsack, el coautor de "Chang," "Náufragos de la Vida" y "Las Cuatro Plumas," vuelve al seno de la civilización, trayendo consigo uno de los documentos cinematográficos más intensos que se conocen. "Rango," que así se llama la nueva producción, es obra que ha de agradar a todos los públicos del mundo, por su carácter de novedad y por el dramatismo de sus escenas.

Al salir para Sumatra, Schoedsack tenía ya la idea hacer una película en la que se representase la vida animal en plena naturaleza, y a la par la oscura paralela del hombre, en sus luchas contra los elementos y las fieras, en el combate más encarnizado que se conoce en la historia de la humanidad. En la tala cinta, su autor se proponía demostrar que el problema primordial de la vida, el de la supervivencia, con las luchas que aca-rrea, es común al hombre y a las bestias de la naturaleza. Ambos precisan defenderse contra el enemigo común: el tigre de garras traicioneras, al acecho siempre de nuevas víctimas.

Concluido el film, Schoedsack supo probar plenamente que había acertado en su propósito, pues en la cinta desfilan, en intensa sucesión dramática, momentos de insuperable emoción, entreverados con toques de comedia espontánea. En "Rango" aparecen cuatro personajes: dos de ellos del reino simiesco, Tuah y su hijo Rango, orangutanes como sólo se encuentran en Sumatra; y dos hombres, Ali y su hijo, Bin. El drama se desliza en torno a estos cuatro personajes, y la habilidad de Schoedsack en entretejer sus vidas con los incidentes diarios de la selva, poblada de fieras y de otros peligros no menos temibles, es algo perfectamente desconcertante y único.

En "Rango" hay escenas de realismo espeluznante, como la matanza de tigres, por ejemplo, y de otras fieras de la selva. El momento culminante de la obra llega cuando un tigre acomete y devora a "Rango," volviéndose luego contra Bin, el pequeño indígena. El búfalo a cuyo cargo corren las tareas más pesadas de la familia, a manera de nuestros bueyes domésticos, se revuelve airado contra el tigre, para defender a Bin, logrando matarlo a cornadas.

El desarrollo de la obra, ingeniosos en extremo, está favorecido por la actuación perfectamente realista de los personajes. En realidad puede decirse que no actúan, sino que viven, sin afectación, espontáneamente, como si la cámara no estuviese allí. Las gracias del pequeño Rango, por ejemplo, son capaces de excitar la envidia del cómico más consumado, de entre los humanos.

En resumen, "Rango" es algo enteramente diferente de cuanto se ha filmado hasta la fecha, y supera en valor emotivo a la misma novela de aventuras. Es algo enteramente original, nuevo, y la película está sincronizada con trozos musicales que aumentan su valor dramático considerablemente. Se inicia con un breve prólogo, y a veces la voz de un explicador invisible aclara algunos detalles de la escena. Por lo demás es una cinta silenciosa.

"Rango," desde el punto de vista de distribución en el extranjero, será un verdadero éxito, y, como "Chang," no dejará de despertar un interés formidable en todo el mundo. Su asunto se presta a una excelente campaña de publicidad, desde todos los puntos de vista.

"Rango" es una de esas películas que puede ver la familia entera. La novedad del asunto y su valor dramático atracará a los mayores, y ni que decir tiene el efecto que sus escenas de la selva producirán en los muchachos.

Dentro de pocas semanas enviaremos detalles completos, relativos a la distribución de "Rango" en territorios extranjeros.



"FINN AND HATTIE"

Leon Erroll discovers there's a "kick" in his glass when he goes to Paris with ZaSu Pitts, Mitzi Green and Jackie Searl in the new Donald Ogden Stewart comedy, which was voted by Paramount Theatre audiences one of the funniest pictures of the season. "Finn and Hattie" is the final title of the production.



"THE GANG BUSTER"

To appreciate this new Jack Oakie comedy, you have to watch him trying to sell life insurance to gangsters!

EL CONCURSO

EL estado actual del concurso de Legiones Extranjeras aparece en otra página de este número. Como de costumbre, está lleno de sorpresas. De las veintisiete divisiones participantes, nueve han rebasado ya los límites de la cuota.

La Zona del Canal de Panamá, que el año pasado ganó el tercer premio, está ahora a la cabeza, y Francia, el país vencedor de 1930, ocupa el segundo lugar. Estos síntomas indican claramente que los legionarios de ambas divisiones han resuelto no dormirse en los laureles, y quieren llevarse también los primeros premios de este año. ¡Bravo, messieurs Novak y Souhami!

Una de las sorpresas grandes ha dado la Argentina, que del segundo lugar que ocupaba el año pasado ha retrocedido hasta el penúltimo en éste. Sin embargo, es de esperar que pronto reaccione favorablemente.

Dos cosas igualmente importantes hay que recordar, en relación con el estado actual del concurso. En primer lugar, el concurso de este año queda dividido en cuatro trimestres, adjudicándose un premio al final de cada uno de ellos. Segundo dato que hay que tener en cuenta: el porcentaje incluye, no solamente ingresos de ventas, sino que además abarca el de ingresos de publicidad.

Mister Seidelman ha comunicado ya a las oficinas que este año, por primera vez, se tendrán en cuenta los ingresos de publicidad, por lo que es esencial enviar, en el cable mensual, informe de la venta de publicidad en el total de la suma.

La decisión de nuestros directores de acredecir los ingresos de ventas de publicidad en el concurso tiene importancia suma, no sólo porque ello equivale a reconocer la importancia de este aspecto del negocio, sino también porque tenderá a estimular los esfuerzos de cada una de las oficinas en el sentido de la venta de publicidad. Sus ingresos pueden ser el factor decisivo del concurso, en caso de que los otros datos de ingresos acusen escasas diferencias entre sí.

¡Cuidese del ingreso de publicidad, pues es de importancia vital!

Paramount's Original Spanish Musical

"GENTE ALEGRE"

ROBERTO REY

ROSITA MORENO

VICENTE PADULA

MARIO ALVAREZ

RAMON PEREDA

AN INTERNATIONAL CAST!

FEATURING a truly international cast, "Gente Alegre," Paramount's spectacular musical drama, now in production at our Hollywood studios under the direction of Edward Venturini, marks a new phase in Spanish picture making.

The story of "Gente Alegre," (heretofore called "Arriba el Telón") which revolves around the theatre-world and its glamorous people, was written directly for the Spanish screen by Henry Myers and scenarized by José Carner-Ribalta. The music and the lyrics, to be heard for the first time in the film, are the work of Paramount's musical department.

Every Spanish speaking country is represented in the impressive cast. Roberto Rey, who plays the youthful song-and-dance man, hails from Chile. Rosita Moreno, in the leading feminine role of musical comedy star, is from Spain. Ramon Pereda, as the sophisticated theatrical producer, is also a native of Spain, which is the home town of Maria Calvo as well. Mario Alvarez comes from Cuba; Vicente Padula from Argentina; Delia Magaña and Carmen Rodriguez from Mexico. The remainder of South and Central America is represented in the performers appearing in the minor roles.

DELIA MAGAÑA

Spanish

Spanish

Spanish

MUSIC ROMANCE MELODRAMA

SUR BROADWAY

L'IMPORTANT événement de l'écran sur Broadway pendant ces dernières semaines fut l'ouverture mondiale au Théâtre Rialto, le 23 janvier, de la superbe épique de l'Ouest—"Fighting Caravans"—, avec une interprétation comprenant des milliers de personnes et conduits par Gary Cooper, Lily Damita Ernest Torrence, Tully Marshall, Eugene Pallette et Fred Kohler.

La plus simple, et cependant la plus exacte description à faire de "Fighting Caravans"—une description qui résume son immensité des plaines, son action rapide, ses énormes qualités réeratives, est de l'appeler: "The Covered Wagon" en sonore." Et tel est l'expression actuellement employée dans toute la publicité adressée au monde cinématographique et au public.

"Fighting Caravans" est basé sur l'absorbante histoire de Zane Grey du viel Ouest romanesque, et le récit des souffrances, des joies, des saefées et des amours d'une bande de pionniers américains, qui s'avancèrent sur l'Ouest avec leurs charriots couverts chargés de bagages. L'épisode le plus marquant de ce film est une bataille entre les pionniers et les indiens hostiles.

Ernest Torrence et Tully Marshall interprètent des rôles semblables à ceux qu'ils ont joué dans le "Covered Wagon"—ceux d'une paire d'aimables vieux routiers de mauvaise réputation. Leur action comique est tout à fait remarquable. Gary Cooper et Lily Damita contribuent l'intérêt sentimental. La photographie est magnifique, et l'accompagnement musical est d'un puissant effet.

"Fighting Caravans" se trouve à l'avant plan des films qui joueront partout d'une longue présentation et accueilleront les recettes aux guichets en proportion de l'ampleur du film lui-même.

VACATION SOUVENIR!

In another week or so, when he is deep in the throes of producing his new picture, "The Smiling Lieutenant," Maurice Chevalier can look at the photo, right, and remind himself that he spent an interesting and profitable vacation in Europe during the past three months. With Maurice is Madame Chevalier, known professionally as Yvonne Vallée. The poster in the background is one used to advertise the appearance of the French idol at the theatre he played in Paris, for a special engagement.

RAPPELEZ-VOUS

Avez-vous l'emploi de \$500? Avez-vous l'emploi de \$400? Avez-vous l'emploi de \$300? Avez-vous l'emploi de \$200? Avez-vous l'emploi de \$100?

Ces sommes représentent les cinq prix en espèces qui seront attribués aux gagnants de la meilleure campagne annonce-publicité-exploitation du film Byrd. Il est vrai que le concours ne finit pas avant le 30 juin, mais si le film a été donné dans votre territoire, rassemblez vos coupures maintenant et envoyez les immédiatement.

RANGO

L'étonnant et émouvant film Paramount qui représente une idée unique dans les annales de la cinématographie.

À RES avoir passé dix-huit mois dans les jungles de Sumatra, M. Ernest B. Schoedsack, qui prit part dans la production de "Chang," "Grass" et "Four Feathers," est revenu dans nos contrées civilisées avec une des plus surprises et plus extraordinaires pellicules jamais projetées sur l'écran. "Rango" étonnera les spectateurs dans le monde entier, car l'idée qui vivifie ce spectacle est entièrement unique et absolument fascinante.

M. Schoedsack est allé à Sumatra non seulement avec l'idée de rapporter un spectacle de la vie animale primitive qui vous dresse les cheveux sur la tête, mais aussi avec l'espoir de donner une histoire qui met en parallèle la vie humaine et la vie animale telles qu'on les trouve dans la jungle. Il voulait montrer que dans les pays vierges, la vie, tant pour l'homme que pour le singe, est une lutte pour l'existence, acharnée, primitive. Tous deux doivent lutter pour vivre. Tous deux doivent sans cesse faire la guerre à leur ennemi commun, le tigre vieil aux griffes déchirantes, terreur de la jungle.

Ce film achevé montre avec quelle sueur et avec quelle maîtrise, M. Schoedsack a réalisé cette idée nouvelle, car "Rango" se révèle comme un spectacle palpitant, réaliste, plein le pathétique, de comédie, d'intérêt soutenu et d'émotion. Il a choisi quatre personnages, deux singes, Tua et son jeune fils Rango, et deux hom-

mes, Ali et son fils Bin, et a tissé un récit parallèle de la vie de chaque. L'habileté avec laquelle M. Schoedsack a amené les divers incidents de la vie de ces créatures en utilisant les autres habitants de la jungle n'est rien moins que sensationnelle.

Il y a de nombreux épisodes montrant les personnages aux prises avec les tigres, les panthères et autres animaux féroces. Et comme point culminant de ce spectacle qui vous fait passer un frisson dans l'épine dorsale, on voit un tigre mangeur d'hommes poursuivre et tuer le petit Rango et s'élaner alors sur le jeune garçon, Bin. L'animal de charge de la famille, un buffle d'eau, s'élançant alors à la défense de l'enfant, et dans le combat atroce, désespéré qui s'en suit, l'animal domestique tue le tigre.

Le développement ingénieux de l'histoire est aidé par l'action réelle des quatre personnages. Ceux-ci ne "jouent" pas; ils sont naturels, sans affectation, simplement vivant leur vie devant l'appareil de prise de vues. Les drôleries du petit "Rango" à elles seules suffisent pour faire pâlir les efforts comiques des humains. Lui, naturellement, est né comédien.

En résumé, "Rango" est plus étrange que les œuvres d'imagination et ne ressemble en rien à aucun autre film. Il est nouveau, différent, original. Le film est accompagné d'une musique synchronisée d'une délicate atmosphère qui ajoute sans mesure à son réalisme. Un court prologue parlé ouvre la présentation, et de temps en temps, une voix "dans les coulisses" explique les situations diverses, mais pour le reste il n'y a pas de conversation.

Pour la distribution étrangère, "Rango" est décidément idéal. Comme "Chang," "Rango" est un titre inattendu, exotique, qui attire instantanément l'attention et la curiosité. Il se prête aisément à un genre de publicité intrigante et offre de nombreux angles profitables pour l'exploitation.

"Rango" est un film pour la famille entière. La nouveauté de l'idée et son spectacle d'animaux attireront les adultes et le jeune âge.

D'ici quelques semaines, vous recevrez des détails complets du Bureau Principal concernant la distribution étrangère de "Rango."

LE CONCOURS

LA première liste des résultats du concours "Banner Year" de la Légion Etrangère est donnée sur une autre page de ce numéro. Comme d'habitude, elle est pleine de surprises. Des vingt-sept divisions qui y participent, neuf ont dépassé leur quote-part d'une façon sensible.

La Zone du Canal, qui a gagné le troisième prix l'an dernier, s'est mise en tête de liste, et la France, qui a gagné le premier prix en 1930, tient la deuxième place. Ceci indique définitivement que les légionnaires de ces deux divisions sont déterminés à ne pas se reposer sur leurs lauriers, et luttent pour gagner également les prix de l'année courante. Bravo, Messieurs Novak et Souhami!

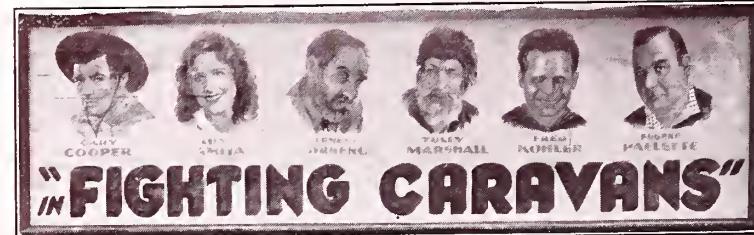
L'une des grandes sensations est le fait que l'Argentine, qui arriva seconde dans le concours de l'an dernier, est reléguée à l'avant-dernier rang dans la première liste de cette année. C'est également une surprise de trouver l'Italie en dernière place. Cependant, nous sommes persuadés qu'elles ne resteront pas longtemps au bout de la ligne.

Il y a deux points très importants à se rappeler en considérant cette première série d'emplacements. D'abord, que le concours de cette année est divisé en quatre campagnes trimestrielles, avec un prix attribué au leader à la fin de chaque trimestre. Ensuite, les pourcentages comprennent non seulement les recettes de la vente des films mais également le montant des ventes d'accessoires de publicité.

M. Seidelman a déjà informé chaque bureau que, cette année, pour la première fois, les ventes d'accessoires de publicité entreront en compte. Aussi, assurez-vous quand vous envoyez votre tableau mensuel d'inclure vos ventes de publicité dans votre chiffre, total.

La décision de nos directeurs de donner crédit pour les recettes de publicité non seulement reconnaît l'importance de cette branche de nos affaires, mais constitue également un puissant "existant" pour chaque bureau d'augmenter ses efforts pour la vente des accessoires de publicité. Il est certain que là où il y a plusieurs bureaux étroitement groupés, une différence de quelques dollars dans les recettes de vente de publicité bien souvent déterminera la priorité de rang d'un bureau sur l'autre.

Faites monter vos recettes de vente de publicité. C'est maintenant plus essentiel qu'avant!



ANOTHER HIT FOR THE "HOUSE OF HITS"

Smiling down from the gigantic billboard that runs clear across the top of the Rialto Theatre, this Paramount sextet beamed a cordial welcome to the New York public and awakened memories of "The Covered Wagon."

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



PROUD OF PARAMOUNT!

Having converted the Madan Theatre, Calcutta, India, into a modern up-to-date talkie house, and contracted for the first-run showing of Paramount product, the management broadcast the news via newspaper ads, of which the above is an excellent sample.

A NEWSREEL TIP!

WE commend the following from a recent issue of "Film Daily," the American tradepaper, to every legionnaire who sells the Paramount newsreel:

"If we were an exhibitor, we would advertise the highlights of our newsreel as we do our feature. One patron out of four will tell you that he constantly enjoys the newsreel better than anything on the program. Its features reflect the happenings in which millions are interested. Neglecting the newsreel is neglecting opportunity."

Pass that thought along to your exhibitors!

A REMINDER!

CAN you use \$500? Can you use \$400? Can you use \$300? Can you use \$200? Can you use \$100?

These represent the five money prizes to be awarded the winners of the best advertising-publicity-exploitation campaigns on the Byrd film. To be sure, the contest doesn't end until June 30, but if the picture has played your territory, make up your scrapbook now and send it in right away.

Important: list on the first page of the scrapbook the names (and positions they hold) of those who will share in the prize money in the event that it is adjudged a winner.



THRILLING BUDAPEST!

Reaping a harvest of publicity in every city it has visited, Paramount's "trackless train" has done yeoman service in exploiting Paramount pictures throughout its triumphal tour of Europe. Here it is in Budapest helping to put over "Monte Carlo" at one of the local theatres. F. A. Lobbkowicz, in charge of the train, is the gentleman with his foot on the running board.



PARAMOUNT IN THE AIR!

No matter how the London public travels, by train, subway, street car, bus or airplane, they can't get away from Paramount advertising. Our British brethren have covered every avenue of publicity. Photo above shows interior of giant Belgian plane calling attention to Paramount pictures and the Astoria Theatres our company recently acquired over there.

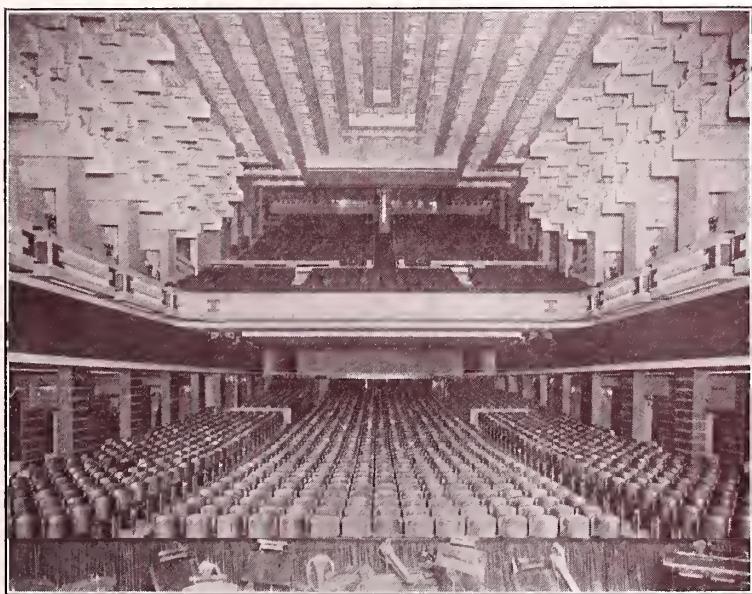
JAPAN HAILS SUPERIMPOSED "MOROCCO"

PARAMOUNT'S initiative and enterprise in being the first company to make a superimposed Japanese picture has been heartily acclaimed by the trade and press in Japan who witnessed a preview of the superimposed version of "Morocco," according to cable advices just received from Tom Cochrane, Managing Director for Japan.

Hard upon the first cable came a second, which is self-explanatory:

Screened Morocco Imperial Palace to the Imperial Family who thoroughly enjoyed it—entire industry enthusiastically acclaims superimposing and experiment is unqualified success.

Among those at Home Office who heard the news with modest satisfaction was Yoshihiko Tamura, who came to New York last December at Mr. Cochrane's request to supervise the editing and superimposing of the Japanese titles.



HOME OF PARAMOUNT IN MELBOURNE!

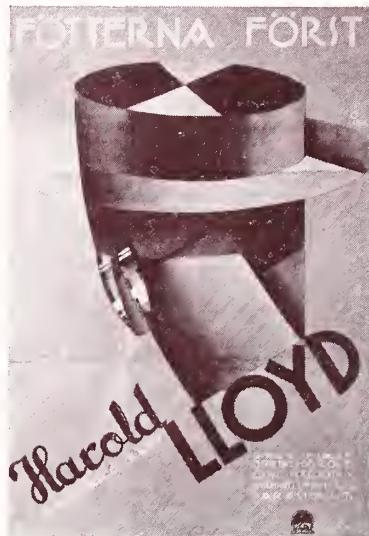
Interior of the de luxe Capitol Theatre, Melbourne, Australia, recently taken over by Paramount to be operated as a long-run house.

PARAMOUNT ACQUIRES CAPITOL, MELBOURNE

MARKING the first Paramount acquisition of de luxe houses in this part of the world, our company officially took over the Capitol Theatre, Melbourne, on December 26, and inaugurated it as a long-run house with the Marx Brothers' "Animal Crackers."

The Capitol, which is a "class" theatre in the fullest sense of the word, will have the benefit of the Publix system of operation. James L. Thorneley is general manager as well as in charge of presentations. Leonard Peuleve, with a background of four years experience in Paramount publicity and exploitation work, has been appointed house manager.

As with all other Paramount activities in Australia, the theatre will be under the general direction of John W. Hicks, Jr., Managing Director. It is a foregone conclusion that with Paramount product and characteristic Blue Ribbon showmanship, the Capitol will become a habit with the Melbourne public.



SWEDISH ART!

Whoever he is, the artist responsible for this Swedish poster on "Feet First," is certainly ultra-modern. It's different and effective!

Behind the Screen in

PARAMOUNT SIGNS JACKIE COOGAN AND KID BROTHER



ANOTHER member of the Coogan family is following in the footsteps of the famous Jackie. His younger brother, Robert, 5 years old, has just been signed to play the important role of Sooky in the Paramount screen version of "Skippy." A few days ago Jackie signed a contract to appear in a series of talking pictures with Paramount starting with "Huckleberry Finn," following the country-wide success of his first talking picture, "Tom Sawyer."

CONRAD VEIDT TO APPEAR IN PARIS STUDIO FILM

PARAMOUNT announces the launching of several important productions at its Paris studios in which some of Europe's leading stars and players of the film and legitimate stage are to be featured.

Chief among the new arrivals is Conrad Veidt, famous German star, who is also well known for his work in the United States. He will play the leading male role in a new German production under the direction of Dimitri Buchowetzki. Also featured in this production will be Olga Tschechowa, Russian screen star, who has appeared in a number of successful German productions.

Another German artist signed is Camilla Horn who appeared in Paramount's "Sonntag des Lebens" recently and who will now appear in a new German production entitled "Angeklagte, Schwören Sie."

Benoign Vigny, author of the book, "Amy Jolly," from which Paramount's "Morocco" was adapted, has completed the adaptation of a story for a new French production entitled "Le General" which is now in production with Leo Mittler, famous German director in charge.

Louis Mercanton, one of the prominent French directors at Joinville, has completed a French picture entitled "Marions Nous" and will begin work immediately upon a Spanish subject entitled "Sa Noche de Bodas."

CARMAN BARNES, SCHOOLGIRL WRITER, MAKES OVERNIGHT LEAP TO SCREEN STARDOM

CARMAN BARNES, eighteen year old school girl novelist and playwright, has been snatched from the ranks of authors and skyrocketed to the dizzy heights of screen stardom.

Such is the startling news just issued by Mr. Lasky in announcing that Paramount has signed as a screen star the youthful writer of "School Girl" and "Beau Lover."

She will be introduced to the world immediately in the stellar role of "Debutante," the story of which Miss Barnes herself is writing. Production will start as soon as her script is completed.

The rapidity with which Carmán Barnes has reached film heights has left her dazed in spite of the sensational career she has had as a popular novelist. She came to Hollywood in December under contract to Paramount for a tryout of only six weeks as a writer. Her trial recently ended and in its place was substituted a starring agreement, after exhaustive screen tests had

shown that she has extraordinary dramatic ability, allure and appeal.

The newest and most surprising of modern screen Cinderellas is a slender blonde of exotic beauty that can only be described as "different." She has grace possessed only by those who have studied dancing professionally, as she did. Although she cannot be classified by type, she is of a group

that suggests smouldering fire in personality.

Her entrance into screen stardom overnight is only another step in her sensational career. Born in Chattanooga, Tennessee, November 20, 1912, she showed literary ability even as a child.

Her first novel, "School Girl," was completed just before her sixteenth birthday. Last fall her second novel, "Beau Lover," was published and attracted the attention of Paramount officials. Her dramatization of "School Girl" was presented on Broadway a few weeks ago.

Besides her writing and acting ability, she is a talented violinist, sculptor, painter and dancer.

VON STERNBERG TO DIRECT "AN AMERICAN TRAGEDY" WITH HOLMES, MISS SIDNEY

DEFINITE plans for production early next month of Theodore Dreiser's best selling novel and successful play, "An American Tragedy," have been announced by Mr. Lasky.

This dramatic story, considered one of the most



CARMAN BARNES

ARLEN, LOUISE DRESSER CO-FEATURED IN 'ROPE IN'



Bilby

RICHARD ARLEN and Louise Dresser are to be co-featured in a dramatic talking picture of the early West, according to announcement made by Jesse L. Lasky. Others in the cast are Frances Dee, Martin Burton, Tom Kennedy and Sid Saylor. It is tentatively entitled "Roped In." Edward Sloman will direct. It is an original story by Keene Thompson and Agnes Brand Leahy, based on historical events during the days of cattle rustlers.

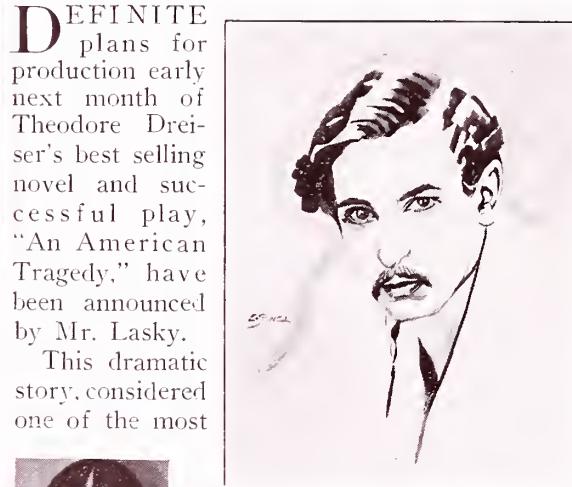
VILCHES TO MAKE FIRST COSTUME PICTURE

THE first costume picture to be made in the Spanish language will be the Ernesto Vilches starring production "El Comediante" according to an announcement made by Ernesto Vilches Productions, Inc. The comedy by E. V. Dominguez is the initial film to be made by the Spanish star with his independent producing company.

"El Comediante" is one of the best known of Vilches' repertoire of plays. With its locale in the London of the early part of the 19th century, it will present the Spanish character actor as an elderly Shakespearean player. Its selection as the first independent picture to be made by Ernesto Vilches is based on the play's popularity in Spain, Latin and South America.

The story is now being prepared for filming under the supervision of Vilches, who will also direct the picture. His supporting cast and co-director will shortly be announced.

In charge of production for the newly formed company is John H. Auer. The picture will be the first of three Vilches starring pictures to be distributed by Paramount.



Josef von Sternberg

valuable fiction and dramatic properties in modern literature, will be directed by Josef von Sternberg and Samuel H. Hoffenstein.

Adaptation of Dreiser's novel is being prepared by Josef von Sternberg and Samuel H. Hoffenstein.



Phil. Holmes



Sylvia Sidney

Paramount Studios



NEW BOW VEHICLE WILL BE BASED ON "KICK IN"



Clara Bow

"KICK IN," Willard Mack's dramatic success of a few seasons ago, will be the basis of Clara Bow's next talking picture, it was announced by Mr. Lasky. (This supersedes the announcement made last month that she would make "Working Girl" based on the stage play, "Blind Mice.")

Direction has been assigned to Lothar Mendes. Bartlett Cormack is writing the screen play.

"Kick In" is a story of a boy and girl used to grim surroundings who try to go straight but clash with the hate of a man who refuses to believe them on the level.

ALL STAR CAST IN FILM, "THE LAWYER'S SECRET"

A DRAMATIC story of the clash of an attorney's heart and his code of ethics today has been selected as an all star screen vehicle for Charles Rogers, Clive Brook, Richard Arlen and Jean Arthur. It has been tentatively titled, "The Lawyer's Secret."

The purchase of this story by James Hilary Finn, Los Angeles newspaper man, and the assignment of leading roles was announced by B. P. Schulberg.

Production will be co-directed by Max Marcin and Louis Gasnier. Marcin and Lloyd Corrigan are collaborating on the adaptation. Filming of the story will begin early next month, as soon as members of the all star cast have completed their present screen work.

PARAMOUNT CO-STARS COOPER, MISS SIDNEY

S YLVIA SIDNEY, young New York stage actress and late star of the Broadway play "Bad Girl," is to be co-starred with Gary Cooper in "City Streets" Paramount announced this week.

At first, "City Streets" which is being directed by Rouben Mamoulian, was announced as featuring Cooper and Miss Sidney with Paul Lukas, Wynne Gibson, William Boyd, Stanley Fields and others. Paramount's executives decided to star the two young players after they saw Miss Sidney's work in daily rushes, according to studio information.

Jesse L. Lasky, B. P. Schulberg and others have declared that Miss Sidney, without doubt, will be accepted as one of the foremost dramatic stars of the screen with her first two pictures.

"City Streets" is a powerful and intensely dramatic story of the underworld, which allows both Gary Cooper and Miss Sidney full scope for their histrionic talents.

LUKAS TO BE STARRED IN "VICE SQUAD"

"THE VICE SQUAD," inside story of the secret operations of metropolitan vice squads in combating crime today, has been scheduled for screen production at the Paramount studios in Hollywood. Announcement from Mr. Lasky carries the news that Paul Lukas will have the stellar role



Paul Lukas

and Kay Francis as a lady of the underworld. John Cromwell will direct "The Vice Squad" from a story written for the screen by Oliver H. P. Garrett, recognized as one of Hollywood's leading authors of drama. The central role of stool pigeon gives Lukas the greatest part of his film career, according to Mr. Lasky.

MARX BROTHERS TO MAKE "MONKEY BUSINESS"

"MONKEY BUSINESS" has been decided upon as the next picture starring the Four Marx Brothers, following



The Four Marx Brothers

the signing of a new contract for a series of films for Paramount, is being written by S. J. Perelman and Will B. Johnstone.

according to an announcement from Mr. Lasky. The story for the new comedy vehicle, which will be made in Hollywood,

DEFINITE TITLES!

"THE CONQUERING HORDE" will be the final title for the picture starring Richard Arlen, heretofore titled "Stampede."

"Honor Among Lovers" is the definite title for the picture featuring Claudette Colbert and Fredric March. Tentative title was "Sex in Business."

STELLAR CAST FOR NEW CHEVALIER PICTURE

C HARLIE RUGGLES' and George Barbier are the newest additions to the stellar cast of "The Smiling Lieutenant," the Ernst Lubitsch production starring Maurice Chevalier. Ruggles has been assigned the role of Chevalier's boon companion in the forthcoming picture. George Barbier is remembered for his work with Chevalier



Claudette Colbert

in "The Big Pond" and later with Jack Oakie in "The Sap from Syracuse." In the Chevalier - Lubitsch picture he will play the role of a king of a mythical kingdom. "The Smiling Lieutenant" will have two leading women — Claudette Colbert and Miriam Hopkins, previously assigned to this elaborate production.

THREE FILMS SCHEDULED FOR RUTH CHATTERTON

STORY plans for the production and release by Paramount of three new pictures starring Ruth Chatterton have been announced by Mr. Lasky.

The first of these will be "Daddy's Gone A-Hunting," from the stage play by Zoe Atkins. This vehicle, which was staged on Broadway by Arthur Hopkins a few seasons ago, is a dramatic story of a domestic triangle in which Miss Chatterton will play the wife who rebels against her husband's philandering.

"The Heart is Young" by May Edington will afford Miss Chatterton a role that combines the qualities of "Sarah and Son" and "The Right to Love," as she finds a latent mother love and romance in the midst of a deep intrigue.

The third Chatterton vehicle will be "Step-Daughters of War," the Helen Zenna Smith story recently dramatized by Kenyon Nicholson and given a stage production in New York. Called the only true story of woman's part in the World War, it will be directed by Dorothy Arzner, herself a war veteran.

In addition, "Unfaithful," the picture Miss Chatterton has just completed, is to be released to theatres early in March.

ROSITA MORENO OPPOSITE ROBERTO REY AGAIN

FULLY approving of the way Rosita Moreno and Roberto Rey make love in "Gente Alegre," Paramount has assigned the popular dancer-actress to play the featured lead opposite Rey in a forthcoming Spanish picture soon to go into production at the Hollywood studios under the direction of Edward Venturini.

Venice, its gondoliers and ancient mansions form the background for the new story, described as a musical comedy of a wildly farcical sort. The new vehicle, written by Henry Myers tells of the meeting of an American hammer manufacturer with a Venetian family whose coat of arms, curiously enough, prominently features a hammer as part of the family shield. A wildly unnatural desire on the part of the American hammer magnate to get the insignia for his own, because of the hammer, forms the humorous complications.

The first of the large staff of composers that will write the many songs to be featured in the picture is Maria Grever, one of the most popular of Spanish song writers.

Paramount will call upon its large Spanish stock company to round out the supporting cast in the picture, the story of which is now being scenarioized by Jose Carner-Ribalta. Definite assignments will be made as soon as the script is ready.



RANGO - IT WILL THRILL THE WORLD!



記録的實寫映畫「地上」、「ナヤンガ」をメリアム、ケーパー氏と協力して製作した、アーチス・トビーシュードサック氏は、今度は單獨でスマトラに渡り、忍耐と困難の十八ヶ月の後、驚くべき映畫「ランゴ」を作つて歸つて來た。幼育院では二月十八日よりリガガリ劇場に於て長期興行が開始され、連日満員の盛況を呈して居るが、日本市場の爲に目下パラマント社日本部に於て、日本文字幕の書入中で、四月十日横濱入港の太洋丸で歸朝する田村幸彦君が右映畫のプリントを携ひ歸る豫定である。

シユードサック氏は「ランゴ」をつくるに當り、スマトラの原始林に住む人間と類人猿とが、生存する爲には、如何に共同の敵たる、虎に對して劇しくさまじい争鬭を行はねば成らぬかを描かうとした。その爲に彼はあらゆる危険に遭遇したが、出來上ったフィルムは、美事に彼の計畫を實現する事が出來た。これは眞に驚嘆すべき映がである。戦慄と恐怖と喜劇と哀愁とが、こん然融合して、こゝに映畫史上記録に殘るべき新しい畫劇が作り上げられた。

彼の主人公は二人の土人—獵師のアリと息子のビン、及び二匹の猿々—父のテュアと息子のランゴである。この人間と猿々との生活が平行して物語られる。彼等の生きる姿は悲壯である。虎、黒豹等の猛獸を斃すシーンは言語に絶した戦慄を與へる。クライマックスでは、猛虎がランゴを殺し、少年に殺到する。水牛が少年

の救助にむかひ、こゝに猛虎と水牛のかく鬪と云ふ壯觀が展開される。この場面の撮影の素晴らしさは、今迄のあらゆる猛獸にい画と比較の出来ない程ですさまじい。遂にすい牛が猛虎を仕留めて、この場面は終るのであるが、ラスト、シーンとして、シユードサックは、詩情抱すべき一場面を収めた。それは殺されたランゴの父なる猿々のチュアが、淋しく木の上に座つて私達はシユードサックの、この優しい心遣ひに打たれざるを得ない。

愚劣ないがに飽き果てた観客は、「ランゴ」のもたらす清新な感覺と、戦慄味とに驚嘆するであらう。これは獨創的な娛樂にいがだ。

全編を通じて音樂の伴奏と音響効果とが附してあるが、この伴奏はストガリイの持つりアリスムに一層の力を添へて居る。サウンド、エフェクトは或時は、虎の咆こうであり、或る時は猿の悲鳴であるが、これが亦劇の効果を強める役立つて居る。

最初に一巻たらずオール、トーキーでプロローグが添へてあり、本筋になつてからも所々英語のせつ明が加へてあるが、日本版はこのオーデナル、ヴァーラジョンをそのまゝ使用し、これに日本文字幕を焼きつけることに成つた。恐らく封切の曉は「ナヤンガ」以上の好評を博すものであらうと確信する。

シユードサック……の新映畫

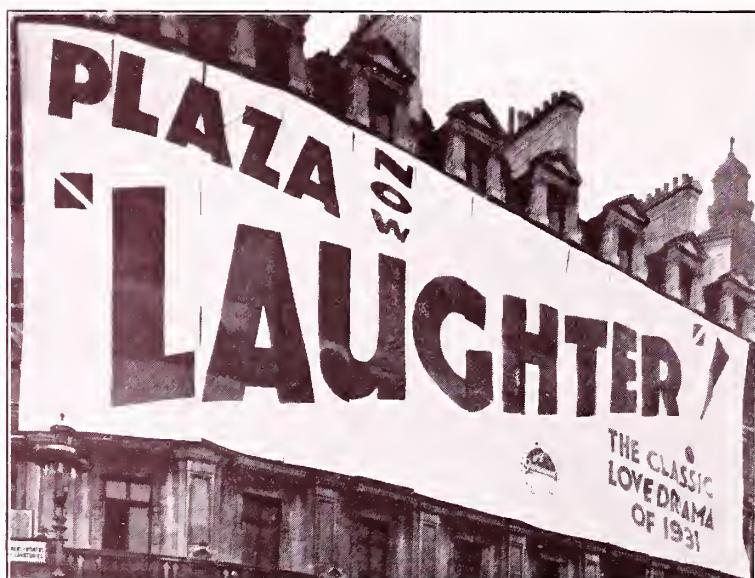
「ランゴ」完成!!

◆ 目下日本文字幕挿入中 ◆

"RANGO" ON RADIO!

"RANGO" received the benefit of a triple radio plug over the nation-wide network of the Columbia chain. The night before the picture opened at the Rivoli Theatre, Mrs. Ernest B. Schoedsack went on the air during the regular Paramount Publix hour and told the radio audience of the experiences encountered in the jungles of Sumatra by her and her husband while filming "Rango."

Mrs. Schoedsack supplemented this talk the following day (when the picture opened) and again two days later by telling more of her adventures to radio listeners-in. Mrs. Schoedsack travelled with her husband for an entire year during production of "Rango," so she was able to tell some hair-raising stories of life in the wilds. These timely radio talks gave "Rango" a decided impetus at the box office.



THIS ASSURED BANNER BOX OFFICE RECEIPTS!

Judging by the above photo, the slogan of our British legionnaires must be, "Use banners to insure a banner year!" We are assured that this giant banner is one of the largest ever used in the heart of London to advertise a picture. Its exact size is 120' x 40'. Even on Broadway, where film exploitation is done on a huge scale, such large-sized banners compel respectful attention, so one can imagine the sensation it created in staid London.

List of Paramount Offices Around the World

(FEBRUARY 1931)

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Boonstraat 6, Soerabaya

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Estrada Palma 112, Havana, CUBA

A. L. Pratchett, Branch Mgr.

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(Home Office for Scandinavia)

FILMAKTIEBOLAGET

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O/Y PARAMOUNT FILMS, A. B.

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DES FILMS PARAMOUNT

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(Home Office for Above Territories)

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Emile Gourdon, Branch Mgr.

ROBERT ROSENTHAL

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Basel, SWITZERLAND

(Cables: EOSFILM)

SPAIN, PORTUGAL

M. J. Messeri,

Managing Director

Cables: PARAMOUNT

PARAMOUNT FILMS, S. A.

91 Paseo de Gracia

Barcelona, SPAIN

THE OBSERVATION TOWER



PARAMOUNT BALL IS HUGE SUCCESS

THE most brilliant social event and the biggest financial success in its history—that just about sums up the Tenth Annual Ball of the Paramount Pep Club held at the Hotel Astor on February 6. For the benefit of new subscribers we hasten to mention that the club is composed of employees and executives at Home Office.

Through the kindly cooperation of the production department a representative array of stage and screen stars was on hand to entertain the more than 2000 assembled guests. Such film personalities as Claudette Colbert, Charlie Ruggles, Ginger Rogers and Stanley Smith were there "in person" and proved to be of Paramount interest to those present. Jack Benny, popular stage and vaudeville star, acted as master of ceremonies, and acquitted himself with distinction.

To organize and carry out a program of such monster proportions as the Tenth Annual Ball, a certain amount of astute and comprehending generalship is required. The fact that the Ball was a smooth-running, sure-clicking affair, with nothing to mar its glory or dim its lustre, was due entirely to the energetic Entertainment Committee and its indefatigable leader, Eddie Brown. The committee members included Joseph R. Wood, Vincent Trotta, Cliff Lewis, Larry Kent, Lou Diamond, Bert Adler, Arthur J. Leonard, A. Swenson, Claude Keator, Chas. Johnston, Jack Roper and William Fass.



"SOJERS" THREE!

Jackie Searl, Robert Coogan and Jackie Cooper find time between scenes of "Skippy" to play soldiers with their wooden swords. Note the facial expressions!

*
Now
and
then
the
Editor
takes
a
look!
*

HOLIDAY RECALLS SCREEN'S BIRTH ON FEB. 6

THE twenty-third birthday of the motion picture industry in Los Angeles was celebrated last February 6.

Observance of the anniversary was signalized at the Paramount studio that morning by a two-minute cessation from work in all departments and all stages.

On February 6, 1908, Thomas Persons and Francis Boggs began work on "Across the Divide," southern California's first film. The initial scenes were filmed in and around Sing Loo's Chinese laundry, then at the corner of Seventh and Olive Streets, it is recalled by Jesse L. Lasky, one of the industry's veteran producers.

The "studio" of the two pioneer producers consisted of only a 100 foot city lot. In contrast, Paramount's celebration today takes place at a plant which covers 26 acres in the heart of Hollywood. At the same time, one picture group working on exteriors, will observe the industry's birthday on the 2700 acre Paramount ranch near Hollywood.

The industry of motion pictures has progressed during twenty-three years from that single early film to a present filming schedule which sends more than 300 pictures out of Hollywood in a single year. The Paramount studios alone, leaders in total output, average more than one picture a week during a year.



A SPORTING IDEA!

We take our hat off to the enterprising Paramounter down in Lima, Peru, who conceived the idea of erecting a huge Paramount billboard in the National Stadium grounds where fifteen thousand spectators, attending the international football matches, couldn't help but see it!

AND THE MORAL OF THIS STORY IS—

B. C. FORBES, the popular financial writer for the Hearst newspapers, reports the following incident. Wrigley, the chewing gum king, riding on a Southern train, was asked, "Why don't you save several million dollars by stopping your advertising for a year? Your business would go on just as well without it."

"This train is probably going fifty miles an hour," was Wrigley's reply. "Take away the engine, and how long do you think the train would keep going? What the locomotive is to this train, advertising is to our business. It is the engine that makes it go and keeps it going."

P. S. The moral of this story is expressed by the title of a new Paramount comedy, just released in the United States at a very psychological moment—"It Pays to Advertise."

125 LANGUAGES ARE SPOKEN IN EUROPE

A RECENT newspaper item shows that it would be practically impossible for Paramount or any other motion picture organization to make multi-lingual pictures in all foreign languages.

That word, *all*, takes in a lot of languages—to be exact, 125 languages are used in Europe alone, according to publications of the Linguistic Office in Geneva.

The leaders are: German, spoken by 81,000,000; Russian, 70,000,000; English, 47,000,000; Italian, 41,000,000; and French, 39,000,000.

So far, Paramount has produced pictures in more than a dozen foreign languages, which, for all practical purposes, are more than sufficient to take care of our foreign market.



PARAMOUNT SOUND NEWS IN GREAT BRITAIN STARTS MARCH 2—CUMMINS IN CHARGE

PARAMOUNT Sound News of Great Britain will be inaugurated on March 2, according to an announcement made by Emanuel Cohen, director of Paramount Short Feature department and editor of Paramount Sound News, just before he sailed for London Feb. 16. The English reel will have two issues a week, and Mr. George T. Cummins has been appointed assistant to Mr. Cohen in charge of operations in England. Five sound units will operate in England alone in addition to other units already on the Continent.

Nine members of the American organization are now in Europe to assist in launching the new reel, Mr. Cohen stated. They are Edmund Dascomb, Oswald Brooks, George La Roche, Harry Cuthbert, Madeline Bender, Dave Sussman, John Priml, Herbert DeBarge and W. Galbin.

"The Paramount Sound News of Great Britain will be operated on the same basis as the American organization," Mr. Cohen said. "The same equipment and the same trained manpower which has made the Paramount Sound News the largest news reel in America in one year's time will be used in England.

"This is the third step in the development of Paramount Sound News. The Canadian Paramount News which is now issuing two reels a week was the second. Operations will be extended to all parts of the world in the near future."

A special building has been constructed next to the Paramount Olympic laboratory in London, which will serve as headquarters for all news reel operations on the Continent.

WE WANT CARTOONS!

WE want original cartoons for reproduction in PARAMOUNT AROUND THE WORLD. Our only stipulation is that every cartoon sent in must deal with some phase of Foreign Legion activity. We know there are many talented legionnaires with a flair for cartooning, and we hope to reveal their genius to our readers around the world



Paramount



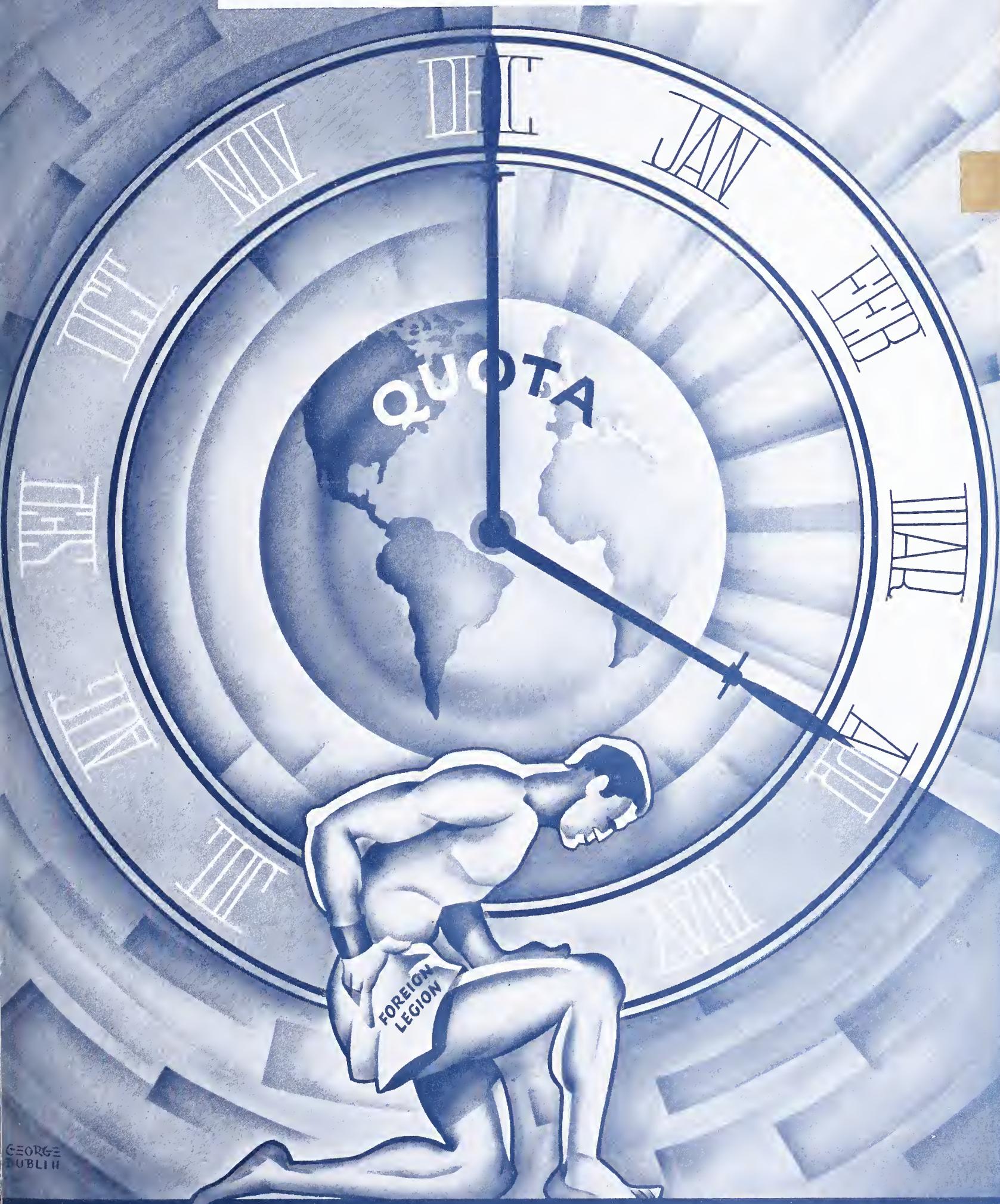
Around the World



Vol. 4 No. 3

MARCH, 1931

Worth: Everything you can give it



A Modern Atlas Carries on to a Banner Victory!

GEORGE
DUBLIN



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

MARCH, 1931

No. 3

Carry On!

A MAN'S respect for his work gives him a satisfaction that cannot be measured in dollars and cents.

Quota is not a question of figures; it's a matter of pride!

Quitters do not make quotas. Only those who *continue* to put forth energetic and aggressive efforts make the grade.

To keep up, you've got to keep on! Every day counts!

In our business, time is literally money.

A *skipped* booking is revenue gone forever. The call a salesman *fails* to make is an opportunity lost beyond recall. The extra playing time a picture does *not* get is a chance for profit that will never come again.

Hence, the everlasting necessity for steady, all-year-round pressure, ceaseless driving, unremitting hard work, if the maximum of results is to be obtained.

With the first quarter behind us, the Foreign Legion must now carry on all the harder if it is to carry out its obligations to our company.

You can't make up for lost time, but you *can* make up for lost effort. Full speed ahead!

"Tabu"

EVER on the alert for "something different" in screen entertainment with which to tempt the jaded appetites of a public fed up on the synthetic marvels of the studio, Paramount has acquired the distribution rights to a flawless little motion picture gem called "Tabu."

It may sound a little flowery to describe it as, "a golden romance of uncivilized love in a South Sea island paradise," but that's a fitting description, nevertheless. Made by Messrs. Murnau and Flaherty, two directors whose names have been associated in the past with a number of artistic box office successes, "Tabu" has all the freshness and charm and human interest which only reality can give.

One of the factors that strongly influenced your executives to distribute "Tabu" is that it's a silent picture, with a synchronized musical score, which makes it readily salable in the foreign market.

Hail Hicks!

I SALUTE John W. Hicks, Jr., who completes this month ten eventful years as leader of Australasia.

His career is a shining example of the opportunities afforded by our company to men of ability and industry. Starting as a salesman in Minneapolis, he earned his successive promotions to branch manager and assistant sales manager at Home Office thru sheer merit. He was the logical man for the Australasian post in 1921, and I was mighty happy when I succeeded in persuading Mr. Kent to let the foreign department have him.

If there is any "secret" connected with his extraordinary success, it is this: Paramount has always been a religion with him. And as Mr. Kent once aptly remarked, "When a man gets religion, he wonders why everybody doesn't go to church."

That's what John Hicks has been doing during the past ten years: preaching the gospel of Paramount throughout the length and breadth of his vast territory.

At St. Paul's Cathedral in London, there is a Latin inscription which, referring to the architect, reads, "If you want to see his monument, look about you." The same applies to John Hicks. If you want to see his monument, look at the magnificent organization he has built up.

The splendid achievements of the Blue Ribbon Bunch, the tremendous prestige Paramount enjoys in Australasia are largely a tribute to the inspiring leadership, devotion and vision of John W. Hicks, Jr.

Good Will

WHAT price good will?

Something has just happened in New York City that throws a vivid light on the money value of good will in business.

The NEW YORK TELEGRAM bought the group of WORLD newspapers for a price reported to be \$5,000,000.

Five million dollars—for what?

For the WORLD building? . . . plants? . . . machinery? . . . newsprint?

No! Not one stick of furniture, not one scrap of paper, not one solitary brick or single piece of steel—none of the *tangible* assets—nothing of the *physical* WORLD—was included in the purchase price.

Then what *did* the shrewd, hard-headed business men, who manage the TELEGRAM, get for their five million dollars?

They got the *intangible* assets—the *invisible* WORLD—the name value and good will, the prestige and reputation that the WORLD had built up over a period of forty-eight years with its crusading idealism and progressive liberalism.

All of which is written to impress on every member of the Foreign Legion the vital importance of constantly promoting, maintaining and strengthening Paramount good will. Our good name is our most precious asset. Guard it jealously!

E. E. Shaver

PARAMOUNT ACQUIRES WORLD RIGHTS TO "TABU"

PARAMOUNT has captured one of the prize films of the year!

Negotiations have just been concluded which give our company the world distribution rights to "Tabu," a fascinating picture of primitive romance, brought back to America by F. W. Murnau, after an eighteen-months trip that took him 5,000 miles from civilization into the adventurous South Sea islands.

Murnau, who was acclaimed by the critics as one of the ten best directors in the industry in 1929, following his production of "Sunrise," "The Last Laugh" and "Four Devils," turned his back on Hollywood more than a year and a half ago and went to the South Seas.

He was determined to do something different—to make a dramatic picture midst the glamorous beauty of the tropics with a cast selected from the thousands of fair-skinned native Polynesians, who are world-famous for their magnificent physiques and looks.

In collaboration with Robert Flaherty, remembered as the director of "Nanook of the North," Murnau wrote the story of "Tabu," a rapturous and touching romance of a boy and a girl, whose love is shattered by the inexorable "tabu" of their native Gods. "Tabu" means forbidden, and when the "tabu" is placed on any thing or person, that thing or person becomes sacred to the Gods. It is untouchable. To defy the dreaded "tabu" is to invite certain death.

For his setting, Murnau chose the indescribably beautiful island of Bora-Bora—a veritable Paradise on earth, unaffected by the modern civilized world. Altho his players



SOUTH SEAS FILM CREW

E. W. Murnau, the director, is shown in the center of a group of South Sea island natives, who were trained to serve as property men, laboratory workers, etc. during production of "Tabu." Many of them acted in the picture. None had ever seen a motion picture or film equipment before Murnau's arrival.

toms and the rhythmic beat of ancient tribal tunes. "Tabu" has been given a musical setting by Dr. Hugo Riesenfeld that is a masterpiece. He has expertly combined the chanting voices of the islanders with the orchestral score, deftly following the varying moods of the story, increasing the reality and dramatic punch of the powerful and absorbing narrative.

Wholly different from any of the other productions made in distant uncivilized lands, "Tabu" stands out as a distinctive screen achievement that will give blasé theatre-goers a new kind of thrill. It is solid entertainment and solid box office!



F. W. MURNAU
DIRECTOR



"TABU" HAILED IN WORLD DEBUT!

The New York Telegram

BEAUTIFULLY photographed, excellently told without the use of subtitles, and accompanied by an appropriate musical score, "Tabu" seems to me to represent one of the finest examples of the art of the silent motion picture. That Murnau was an artist is everywhere evident in this film, not only in the arrangement of his compositional effects—some of them possess the quality of old rare paintings—but also in the brilliant way he tells his story. A photoplay that is above the average and that should be seen.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

IT is stunningly, exquisitely photographed. And there are several thrilling shots—especially the one where the boy dives into the tabu waters, and is for perilous moments at the mercy of a huge shark. Directorially, "Tabu" is smooth-flowing, and its story is told interestingly. Certainly the adventure lovers will appreciate it.

Evening Graphic

PHOTOGRAPHICALLY it is more beautiful than anything which has come from that part of the world so rich in its own camera possibilities. And besides this it has a dramatic power through its love story, a Polynesian idyll brilliantly recorded in its own primitive atmosphere. It is a masterpiece on celluloid, the kind of picture which one would have expected the brilliant Murnau to bring back.

NEW YORK Herald Tribune

TABU is a genuine motion picture poem, a quietly lyric tale of native life in the South Seas that is inescapably lovely in its pictorial values. "Tabu" is recommended to you as an entrancing cinema adventure into a beautiful primitive life—and for the enchanting straightforwardness of the Polynesian heroine.

NEW YORK JOURNAL

GORGEOUS photography does justice to the lyrical beauty of the backgrounds, and the simple little story is told with much charm. There are effective shots of the natives diving for pearls, fishing with the trident, and dancing the ceremonial dances, which become almost frenzied with the increased tempo of the tom-toms. The value of the picture is immeasurably enhanced by an exquisite musical score.

ENTHUSIASTIC applause, followed by appreciative comments from a discriminating first-night audience greeted the initial unfolding of "Tabu" at the new Central Park Theatre, New York, on March 18. There was only one tragic note to dim the gaiety of the premiere, the sad fact that F. W. Murnau, the brilliant director, was not present to receive the crown of laurel for his masterpiece. Murnau died in California on March 11 from injuries received in an automobile accident, thus bringing to an untimely end one of the most illustrious careers in motion pictures. He had planned to be present at the opening and then go to Germany for a vacation before starting on his new production plans. Practically all the reviews paid tribute to him. "Tabu," his last picture, is a monument to his artistic genius.

New York American

STRANGELY stirring, indescribably affecting, "Tabu," Murnau's passion poem in pictures, came to the screen last night, bearing all the lotus-like beauty of Southern Seas. Sapphire skies starred with little clouds, tall palms silhouetted against a heaven-filling moon, placid lagoons, laughing water-falls, a sparkling sea with just a threat of menace in its beckoning spray—these form the background for a romance sweet and sad as love's last kiss. And through it all, there is a mighty simplicity, a primal purity and innocence, an unspoiled beauty that creates a great nostalgia for lands less "civilized" than ours.

BROOKLYN DAILY EAGLE WALL STREET

THIS handsomely photographed picture is reminiscent of such other notable pictorial achievements as "Moana" and "White Shadows of the South Seas." "Tabu," however, is not merely a camera nature study, it has a real interesting story to tell. Mr. Murnau will never know that his final effort was also one of his best.

The New York Times.

IT is an enchanting piece of photography synchronized with a most pleasing music score. It is like a picture poem with its sunshine and happiness in the beginning and its stormy drama in the end. These natives give remarkable performances.

The Sun

TABU," fashioned in the Society Islands with native Polynesians as actors, is a lovely idyllic tragedy, which takes place against the clouds and fronds of the South Seas—those same South Seas that have been magically described by Melville, O'Brien, Somerset Maugham, Stevenson and others. Here the late F. W. Murnau and Robert Flaherty have painted them with a camera, a silent one, and the film is, with benefit of a synchronized score, effectively arranged by Hugo Riesenfeld. It is quite beautiful. At any rate, it was worth doing, worth presenting and worth going to see. Some of it is really as lovely as a poem, some of it is touching, all of it is beautiful to look at. The directors have pictured striking native dances wherein the Polynesians, lithe, beautiful, unsullied and innocent in their little Paradises, their Gardens of Eden of sky, foliage and crystal-clear water, undulate rhythmically, fascinatingly. Indeed, talkies or no talkies, "Tabu" makes you admire it.

forbidden ↗

Loveliest daughter of the South Seas...she was set aside for the love of the Gods...but Matahi, that bronzed young giant wanted her...and he feared neither Gods nor man.



F. W. MURNAU'S Crowning Achievement **TABU**

A Paramount Release

Produced by the director of "Last Laugh," and "Four Devils" in collaboration with ROBERT FLAHERTY, producer of "Nanook of the North."

The first real romance of the South Seas the camera has ever caught, portrayed by an all native cast!

A thrilling story of uncivilized love with radiant Reri, loveliest daughter of the South Seas and handsome fearless Matahi, broad of shoulder, long of limb.

Musical score by HUGO RIESENFELD.

**WORLD PREMIERE
WEDNESDAY 8:45 P. M.**

Reserved seats on sale for premiere
Cont. at Popular Prices thereafter.

LEO BRECHER'S
CENTRAL PARK
THEATRE (formerly Jolson's)
Seventh Avenue at 59th Street



IN THE SPIRIT OF THE FILM!

Following a series of small teaser ads, the advance campaign blossomed out in attractive newspaper ads that convincingly sold the public on the spirit and subject matter of the film.

CANAL ZONE LEADS!

Harry Novak's Entire Division Setting Terrific Pace

Chile Hurdles into Fifth Place—Scandinavia Slumps

"Bulldogs" and "Aussies" Launch Brilliant Offensive

IT'S really too bad that television has not yet been perfected. We should very much like to see the broad smile on the face of Harry Novak, general manager for Central America, when he glimpses the contest standings for February.

One of his offices, Canal Zone, is still leading for the second consecutive month, with a big enough percentage that practically assures it of winning the first quarter drive. Another of his offices, Colombia, is holding down second place, and the third office in his division, Guatemala, is sixth. All three are way over quota, indicating that Mr. Novak's entire personnel is imbued with the will to win!

Among the others there have been some violent upheavals and somersaults. The most spectacular of the month's high fliers is Chile,

which made a non-stop flight from twenty-fourth to fifth. Scandinavia, on the other hand, dropped with a sickening plop, and is now about as far from the bottom as it was from the top last month.

Our English-speaking brethren are giving an excellent account of themselves. The "Bulldogs" of Great Britain grimly shouldered their way into third, and the "Blue Ribbon Bunch" from Australasia lifted themselves into fourth. Both have sizable percentages, which speak volumes if you happen to know what a quota load they are carrying.

The "Galloping Gauls" of France seem to have galloped in reverse, for they fell back into seventh. Italy is out of the cellar, but a long way from quota. Poland and Cuba deserve honorable mention for having

made substantial gains, and as a result, improved their positions considerably. Watch Cuba next month! The boys down there have just completed a record-breaking Prosperity Week, which will be reflected in their March standings.

As we write, March 14, no cables have been received from Argentina and Yugoslavia. We wish to remind those two as well as impress on the others that the *cables must be in not later than the tenth of the month*. Please cooperate!

On the Continent, Messrs. Schaefer and Souhami have settled down to a knock-down-and-drag-'em-out fight. So far, Souhami's "Whites" have been giving Schaefer's "Blues" a first class licking, but the latter are rapidly getting their second wind and are confident that they will be able to turn the tables. The

score as of February 21 stood: "White Division"—91.99 per cent; "Blue Division"—79.25 per cent.

Several local inter-exchange contests are going full blast, judging by reports we have received from Australia, Italy and Spain. If there are any other local drives we have not yet been advised of them.

Among the "Aussies," Melbourne is in the lead: in Italy, the Florence office is the noblest Roman of them all; and in Spain, Valencia is the head man among the "Matadors."

We hope that every one of you carefully read Mr. Shauer's ringing editorial on the importance of AD SALES in last month's issue.

What plans have you formulated to make your second quarter showing better than the first?



PRIZE PLAQUES COMMEMORATE 1930 CONTEST!

The 1930 "Studio-Sponsored" contest is nothing but a memory now, but it will always be a pleasant memory to the French, Argentine and Canal Zone Divisions, the three prize winners, for they will have the plaques, pictured above, to remind them of their magnificent efforts and achievements.

The Foreign Legion's 1931 "BANNERYEAR" CONTEST

1ST QUARTER DRIVE
"For Mr. Kent"



STANDINGS AS OF MARCH 1, 1931

1. CANAL ZONE	133.15
2. COLOMBIA	127.74
3. GREAT BRITAIN	121.11
4. AUSTRALASIA	115.60
5. CHILE	112.91
6. GUATEMALA	111.64
7. FRANCE	102.28
8. ROUMANIA	98.59
9. POLAND	97.86
10. CUBA	97.45
11. JAPAN	94.78
12. SPAIN AND PORTUGAL	94.18
13. CZECHO-SLOVAKIA	89.52
14. BRAZIL	89.42
15. JUGOSLAVIA	87.42
16. HOLLAND	86.87
17. HUNGARY	86.51
18. PORTO RICO	86.13
19. CHINA	86.03
20. FINLAND	85.12
21. SCANDINAVIA	83.78
22. GERMANY	83.76
23. LATVIA	71.44
24. MEXICO	71.43
25. ITALY	66.69
26. AUSTRIA	63.84
27. ARGENTINA	52.33



"Dishonored"



ANOTHER TRIUMPH FOR DIETRICH,
VON STERNBERG AND PARAMOUNT!

MELODRAMA as the majority of film fans would have it—a steaming mixture of love, intrigue and war, spiced with suspense and garnished with superb acting—is the robust dish served up by Paramount in "Dishonored," the new Josef von Sternberg film creation in which Marlene Dietrich is the *pièce de résistance*.

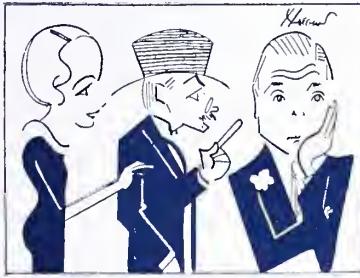
Against a background of Russo-Austrian war, von Sternberg has woven a fascinating picture involving a seductive woman spy. It's a role made to order for the exotic and exciting Miss Dietrich, and her performance is something to see and remember.

Victor McLaglen, popular star of "What Price Glory," is the effective male lead. And the supporting cast is one of the strongest ever assembled—Warner Oland, Gustav von Seyffertitz, Barry Norton and Lew Cody.

Von Sternberg's clever and penetrating direction keeps the picture at a high pitch of excitement. He has made intelligent use of music and synchronization to heighten the drama. Furthermore, the action flows along so smoothly that only a minimum amount of dialogue is required.



ON NEW YORK'S GAY WHITE WAY!



"IT PAYS TO ADVERTISE"

And Carole Lombard, Lucien Littlefield and Skeets Gallagher prove it! Sketched by Hoffman in the "New York American."

IMPORTANT Paramount stars in big box office attractions was the rule, rather than the exception, during the past four weeks on Broadway. For instance:

Riding the crest of a tremendous wave of popularity came Marlene Dietrich in her second Paramount production, "Dishonored," written and directed by Josef von Sternberg.

The picture opened at the Rialto Theatre on March 5, and was a pronounced success right from the very first performance. In fact, so great was the advance interest in the film, that the Rialto management threw open the doors of the theatre at 8:30 in the morning!

Following her tremendous triumph in "Morocco," Miss Dietrich clinches her claim as screenland's outstanding feminine star with this picture. "Dishonored" is at least three times as good as "Morocco."

THE Paramount Theatre had an unusually strong quartet of pictures. The first of these was "It Pays to Advertise," which is not only a splendid piece of entertainment, but coming at this time, when the world is looking for a way out of its economic troubles, carries a powerful lesson. It's a natural for exploitation tie-ups, particularly with newspapers.

The picture itself is a rollicking comedy that carries a heavy quota of laughs, superinduced by a crack cast composed of Norman Foster, Skeets Gallagher, Carole Lombard, Louise Brooks, Eugene Pallette and Lucien Littlefield.

Based upon the successful stage play of the same name, the film shows how with the aid of high-pressure advertising, a typical so-

"Dishonored," at Rialto, Is Another Dietrich Gold Mine—"It Pays to Advertise," "Stolen Heaven," "Honor Among Lovers" and "Unfaithful" Compose Strong Box Office Quartet

cietry playboy makes a success of a new soap business he starts in opposition to the Soap Trust, which is dominated by his own father.

"It Pays to Advertise" is the type of picture that will do more business at the box office than a lot of so-called specials put out by many of our competitors.

* * *

S T O L E N H E A V E N

is Nancy Carroll at her dramatic best. The film packs a dynamic punch; it contains that rarity in photoplays—emotional suspense. Watching it, you want to laugh and cry at the same time. It is so real, so human, so true-to-life!

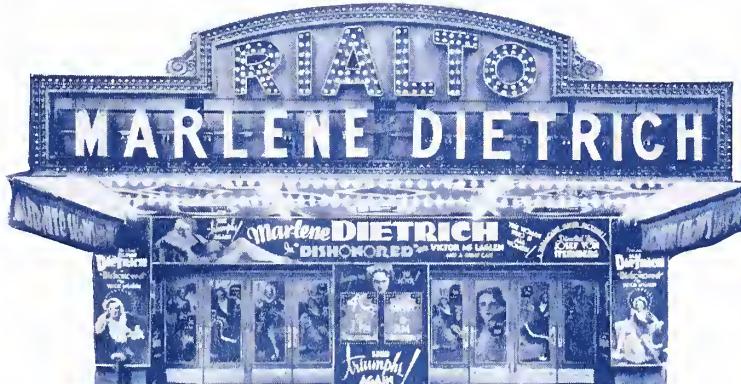
Phillips Holmes, who came thru with flying colors opposite Nancy in "The Devil's Holiday," turns in another powerful characterization in this production. The two play together with perfect understanding.

high class product on which Paramount has builded its enviable reputation. It's a class production with mass appeal. The cast is an all-star line-up — Fredric March, Claudette Colbert, Charles Ruggles, Ginger Rogers. The story is modern, timely, dealing with a theme in which every woman—and man too—is vitally interested. The settings are ultra-modernistic; the dialogue is smart, and witty, or sharp and pungent, as the occasion calls for it; the direction by Dorothy Arzner is adroit. It is, in short, a 100 per cent dyed-in-the-wool piece of box office material that will live up to every promise you make for it.

The story concerns Miss Colbert, private secretary to March, wealthy New York business genius. March is in love with her, but she, doubting the genuineness of his affection, marries



CAPITALIZING MARLENE!
The advance advertising campaign in the newspapers, as the above ad shows, was built around the star, naturally enough.



HER THIRD SUCCESS ON BROADWAY!

Exactly three months after her first appearance at the Rialto Theatre, where "The Blue Angel" was shown, Marlene Dietrich returned in her third success on Broadway. "Morocco" ran at the Rivoli Theatre.

The story revolves around a desperate boy and a discouraged girl, thrown together by Fate, just after he has gotten away with a successful robbery. The "stolen heaven" is their frantic effort to get a little love and happiness, always denied them, before the inevitable end comes.

Because of the sincerity of the acting and the expert direction lavished on it by George Abbott, "Stolen Heaven" holds the interest all the way thru. It's a grade-A dramatic talking picture.

* * *

a young broker, whose weak character she fails to sense because of her blind devotion to him.

From this auspicious start, the picture develops an unusual series of dramatic complications that lead to a clever solution of this different love triangle.

* * *

U N F A I T H F U L gives Ruth Chatterton a strong dramatic story, leavened with plenty of comedy, that allows her to exercise to the fullest extent her remarkable ability as an actress. A lavish, English society background and an excellent supporting cast, headed by the admirable Paul Lu-



"STOLEN HEAVEN"

Impressions by Hoffman of the principal players — Louis Calhern, Nancy Carroll and Phillips Holmes.

kas, help make this a sure-fire money-getter.

"Unfaithful" is the tale of a gallant lady, who out of loyalty to her brother, and to the reputation of her husband — false though it be — sacrifices her own fair name and chances for love and happiness, until Fate, in the shape of an automobile accident, steps in and solves her problem.

Aside from the finished performances of Miss Chatterton and Lukas, the direction by John Cromwell is the best thing about the picture. His intelligent handling of the dramatic theme and clever injection of comedy stamp him as a real directorial craftsman.

It's a picture that is sold before it starts!

* * *

FOOTNOTE to "Dishonored." Our Home Office advertising department has made up a decidedly striking ten-page booklet, designed to sell Marlene Dietrich in "Dishonored." Each page is devoted to one of the punch scenes from this sensational melodrama, together with either selling talk or actual dialogue from the picture. Printed in red and black, the booklet is exceedingly forceful promotional material.

Samples of these have been sent to all our offices, as well as a miscellaneous assortment of publicity material, such as press sheets, manuals, etc. by Mr. Geyer, manager of foreign advertising and publicity.

For the Spanish-speaking territories Mr. Geyer has duplicated these booklets in the Spanish language.



"UNFAITHFUL"

Here are Ruth Chatterton, Donald Cook, Paul Lukas and Juliette Compton, sketched by Hoffman.



"HONOR AMONG LOVERS"

Monroe Owsley, Claudette Colbert, Fredric March and Charles Ruggles as they looked to artist Hoffman.

The Real Test of Our Organization*

I WONDER how many of us have analyzed and can visualize the changes that have taken place in the distribution of motion pictures during the past few months. I wonder how many of you realize the number of men who are falling by the wayside—men who were apparently successful two or three years ago.

It is time that each of us seriously analyzed ourselves to determine whether we are progressing with this industry because we are able to think and act with it, or whether we are drifting with the tide that will in time shoot us in some side stream where we will soon be eliminated.

The motion picture business in common with every other industry during the war period and the period shortly following, had what is known as its "boom" days. It is now going thru the same period of readjustment and deflation that every other business must go thru that lived thru the war days.

The motion picture industry is shaking itself down, and when that shake-down is completed, it will be a more solid and substantial business than it has ever been before; but, the methods that were apparently successful in its operation two and three years ago cannot survive the demands of the conditions of today.

The men who are going to succeed in this business from now on are the workers and the analysts, the men who can combine with good business judgment and perspiration, the proper amount of showmanship. The day of the loafer, of which we have had too many, is forever gone in this industry.

This business requires the same high class administration that any other big industry must have in order to succeed, because now that conditions are getting down to a bed-rock basis, we cannot depend on a temporary inflation and boom to put us over. We must go over on our merit, and the combined merit of the organization is made



up of the merit possessed by you and me and every other worker in this institution.

The exhibitor today requires different treatment, different handling than ever before. The old methods used in selling productions are gone, the same as the old methods of making productions are gone. This organization is bound to maintain its supremacy, but it can only do so if you and I and everyone in it work just a little bit harder than ever before, think a little more clearly and a little

further into the future.

Every morning when I read the papers I note that the big substantial industries of the country are lopping off anywhere from 10 to 25 percent of their payrolls. They cannot stand up under present day cost and pay the prices for labor that they are paying, considering the inadequate return each individual is giving for the amount of money he is receiving.

We want nothing like this to happen to our industry, but the bill of economics must be paid sooner or later, and the only way we can maintain ourselves and our present high standard of compensation is for each of us to deliver more than we have ever delivered in the past.

We are paying premium war-time prices. We must have premium effort in return for it. These are cold, hard facts that must be faced by each one of us. To deny the truth, or refuse to acknowledge the truth in times like the present means only one thing—disaster.

There is a greater opportunity for our distributing organization today than ever before. We are more efficient than we have ever been in the past but we are still woefully lacking in many respects. The real test of our strength as an organization is coming in the next twelve months.

Are you prepared for it?



*This forceful message from Mr. Kent, vice president in charge of distribution, is just as timely today as it was ten years ago when it first appeared in "Paramount Pep" on March 28, 1921.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

BYRD FILM'S RECORD RUN IN VIENNA

INdications that "With Byrd at the South Pole" has established a world's record run for this film in Vienna are contained in a letter received from Manager Lichtscheidl. He writes that the picture has passed its fourth consecutive month at the local "Wiener Urania" Theatre and is still going strong. He adds that the theatre was practically a sell-out at every showing, and that its sensational success has been unequalled by any other picture shown locally.

We would be interested in hearing from Mr. Lichtscheindl details of the local advertising campaign on the film. Showmanship undoubtedly played an important part, altho the word-of-mouth publicity was a responsible factor in its record-breaking run.

Personal to Mr. Techow, publicity manager for Central Europe: when are you going to send in your scrapbook for the Byrd contest?

"MOROCCO" BIG HIT IN AUSTRALIA

WHILE Marlene Dietrich is gaining fresh laurels in the U.S.A. with "Dishonored," she is enjoying her initial triumph in the Australian territory via "Morocco."

The following cable was received from Managing Director Hicks on March 7:

Morocco sensation Prince Edward Theatre thanks to Dietrich—opens Capitol Theatre Melbourne tomorrow and expect record run.

With the exception of Chevalier, no star has ever had a more elaborate launching in Australia than Marlene Dietrich. The "Aussies" gave her and the picture one of the most effective build-ups in local history.

CUBA'S "PROSPERITY WEEK" A RECORD-BREAKER!

CABLE advices from A. L. Pratchett, leader of the Cuban office, are to the effect that the recent "Prosperity Week" (March 2-8) broke all records for a week's revenue. Furthermore, the impetus given by this special drive will be reflected in future business for months to come.

Above we reproduce the page ad they ran in which all of the local theatres tied in. Ad itself is a first-rate example of what a newspaper ad should be. It's a knockout!

We are more than ever convinced that right now world-wide conditions in show business only need some special effort along some such lines as a "Prosperity Week" to bring them back to normalcy. Good product backed up by aggressive exploitation is the key to a healthy box office.

Most of our foreign offices could well follow the example set by our domestic organization and by some of our own offices, such as Cuba, Australasia, and Argentina, and run a "Prosperity Week." There's profit and prestige in the idea!

PORtUGUESE FILMS HAILED BY PRESS

UNDER the heading, "Talkie Industry Booms in Lisbon," the *New York Evening Post* on February 28 published the following Associated Press despatch from Lisbon:

"The Portuguese talkie industry is rapidly growing in popular favor. After the spectacular success of "The Cradle Song," in which Corina Freire sang the leading role, the demand for national sound films has increased. Although the industry has been in existence only six months, it has several productions to its credit."

Although Paramount is not directly mentioned, the reference is unmistakable. "The Cradle Song" was the first Portuguese talkie made in our Paris studios. At least three others have been completed and more are in production.

The fact that the Associated Press correspondent in Lisbon considered the local success of one of our pictures important enough to cable over to this side speaks volumes for the quality of the product being turned out in Joinville.

JAPAN LIKES SUPERIMPOSED "TOM SAWYER"

THIS same success that the Japanese superimposed version of "Morocco" met with in the Far East is evidently attending the release of the superimposed version of "Tom Sawyer." For Tom D. Cochrane, managing director for Japan, cabled on Feb. 27:

Tom Sawyer opening sensational—bringing back kids and bacon.

The work of editing and superimposing Japanese titles in Paramount pictures, so successfully started by Mr. Tamura at Home Office, continues under the able supervision of Mr. Uchida.



24 REASONS FOR THE PARAMOUNT'S POPULARITY!

These 24—count 'em—Mangan-Tillerettes make up the permanent ballet of the Paramount Theatre, Paris. They appear in all of Francis A. Mangan's stage presentations, which are a weekly and popular feature at our local first-run house. Paree, I hear you calling me!



ADVANCE TEASERS!

This newspaper ad and the other one on this page were two of the teasers used to stimulate advance interest in the film.

UN AUTRE TRIOMPHE DE MARLENE DIETRICH

AMENÉE, sur le crête d'une énorme vague de popularité, Marlene Dietrich arrive avec sa deuxième production Paramount "Dishonored," écrit et mis en scène par Josef von Sternberg. Ce film a fait ses débuts au Théâtre Rialto, de New York, le 5 mars et a été une des sensations du guichet. En fait, tel était l'intérêt du public dans ce film que la direction du Rialto a été obligée d'ouvrir les portes du théâtre dès 8h.30 du matin.

"Dishonored" est un film qui non seulement satisfera complètement tous les vieux admirateurs de Marlene Dietrich, mais encore lui en créera de nombreux nouveaux. Ce film et sa première production sont à peine comparables, "Dishonored" est au moins trois fois aussi bon que "Maroc"!

Sur le fond de la guerre Russo-Autrichienne, Von Sternberg a tissu l'histoire fascinante d'une séduisante espionne aux prises avec l'amour et l'intrigue. Le scénario est, dit-on, basé sur des faits pris de la vie aventureuse d'une des plus fameuses espionnes de la Grand'Guerre. Quoiqu'il en soit, le rôle est fait sur mesure pour la personnalité exotique et sensationnelle de Mlle Dietrich, et ses jeux de scène sont à voir et à retenir.

Victor McLaglen, la populaire étoile de "What Price Glory," et autres films bien connus, donne la réplique à l'allurante Mlle Dietrich. L'ensemble des autres interprètes est un des meilleurs qui aient jamais été réunis, il comprend Warner Oland, Gustav von Seyffertitz, Barry Norton, Lew Cody et bien d'autres.

Von Sternberg partage les honneurs avec Mlle Dietrich, car son habile, pénétrante et sympathique direction maintient le plus haut intérêt pendant tout le film. Il a fait un usage judicieux de la musique et de la synchronisation pour augmenter l'intensité dramatique et augmenter l'émotion.

Au point de vue de la distribution étrangère, "Dishonored" est idéal. Il contient un minimum de dialogue; l'action se continue si naturellement que les paroles ne sont pas nécessaires. Après son succès retentissant dans "Maroc" Marlene Dietrich s'établit comme la plus grande étoile féminine avec "Dishonored."

PARAMOUNT ACQUIERT LES DROITS DE DISTRIBUTION MONDIALE POUR "TABU"

Un roman d'amour primitif dans le Paradis insulaire des Mers du Sud

PARAMOUNT a capturé un des films primés de l'année.

Nous venons de conclure des négociations qui assurent à notre compagnie les droits pour la distribution mondiale de "Tabu," un film fascinant d'une histoire romantique primitive, rapportée en Amérique par M. F. W. Murnau après un voyage de 18 mois à 5000 milles de la civilisation dans les aventureuses Mers du Sud.

Murnau, qui a été proclamé l'un des dix meilleurs metteurs en scène de l'industrie en 1929, après sa production de "Sunrise," "The Last Laugh" et "Four Devils," s'est absenté d'Hollywood il y a plus d'un an et demi et s'est rendu dans les Mers du Sud.

Il voulait faire quelque chose de nouveau — il voulait réaliser un film dramatique dans la glorieuse beauté des tropiques avec des interprètes choisis parmi les indigènes Polynésiens à peau claire, qui sont connus du monde entier pour leur stature et leur beauté.

En collaboration avec M. Robert Flaherty, dont on se souviendra comme directeur de "Nanook of the North," Murnau a écrit le scénario de "Tabu," une ravissante et touchante histoire d'un jeune homme et d'une jeune fille, dont l'amour est combattu par l'inexorable "tabu" de leurs divinités indigènes. "Tabu" signifie défendu, et lorsque le "tabu" est appliqué à une chose ou une personne, cette chose ou cette personne devient consacrée aux dieux. Elle devient intouchable. Défier le terrible "tabu," c'est inviter une mort rapide.

Comme décors, M. Murnau a choisi l'île Bora-Bora qui est d'une beauté indescriptible — un véritable paradis sur terre, qui a jusqu'à présent échappé à la civilisation moderne. Bien que ses acteurs n'eussent jamais vu un appareil de prise de vues, Murnau a réussi à obtenir des scènes d'une sincérité



SOUTH SEA HOSPITALITY!

F. W. Murnau (left) entertained Henri Matisse, famed French painter, when the latter visited him in the South Seas, while the director was filming his native love drama, "Tabu" on the tiny island of Bora-Bora.

étonnante, en particulier le jeu des deux protagonistes: Reri et Matahi — est une véritable révélation.

Ses cheveux noirs, sa rayonnante beauté, font de l'allurante et mystérieuse Reri la personification de la séduction spéciale des tropiques. Elle symbolise à elle seule toute l'histoire romanesque des Mers du Sud. Matahi, son amoureux, est bronzé. C'est un jeune géant aux formes athlétiques et beau comme un dieu grec. Tous deux, ils jouent comme s'ils étaient inspirés. Leur charme naturel et leur habileté rafraîchissent et stimulent.

M. Murnau a révélé son art suprême de metteur en scène dans la manière habile avec laquelle il a reproduit les bruits et la voix des indigènes, et la façon intéressante avec laquelle il a présenté les Polynésiens dans leurs expressions, leurs habitudes, coutumes et folklore. Un des clous sensationnels du film, se trouve dans les dances suggestives et gracieuses des indigènes, exécutées avec l'accompagnement des barbares tom-toms et l'étrange musique primitive des chants indigènes.

"Tabu" a reçu un accompagnement musical du Dr. Hugo Riesenfeld qui est un véritable chef-d'œuvre. Il a combiné les voix chantantes des indigènes avec la composition musicale en suivant delicatement l'humeur des scènes, augmentant le réalisme et l'intensité dramatique d'une histoire puissante et absorbante.

Entièrement différente d'aucune autre production réalisée dans des pays lointains non civilisés, "Tabu" apparaît comme un accomplissement unique de l'écran qui donnera aux spectateurs blasés des émotions d'un nouveau genre. C'est un excellent divertissement qui promet pour la prospérité du guichet.

LA ZONE DU CANAL EN TÊTE

C E large sourire sur la face de M. Harry Novak, directeur général pour l'Amérique Centrale s'explique facilement dès que l'on regarde la liste des concurrents du mois dernier. Un de ses bureaux, celui de la Zone du Canal, est en tête pour le deuxième mois consécutif, avec un pourcentage suffisant pour ainsi dire lui assurer la victoire pour la première campagne trimestrielle.

Un autre de ses bureaux, la Colombie, tient la deuxième place, et un troisième de ses bureaux, le Guatemala, se classe sixième. Tous ceux-ci ont bien dépassé leur quote-part, indiquant que le personnel de M. Novak est inspiré du désir de gagner.

Parmi les autres bureaux, il y a eu des chutes violentes et des soubresauts, avec le Chili passant de la vingt-deuxième à la cinquième place et la Scandinavie faisant un plongeon vertigineux. Les "Bouledogues" de la Grande Bretagne se sont rudement avancés au troisième rang, et le groupe des "Rubans Bleus" d'Australie se sont avancés au quatrième. Les "Gaulois galopants" de France semblent avoir fait train arrière, car il sont tombés au septième rang. L'Italie est sortie de la cave, mais elle est bien éloignée de sa quote-part. La Pologne et Cuba ont droit à une mention honorable pour s'être assurés des gains bien appréciables, et en conséquence, elles ont considérablement amélioré leurs positions.

Au moment où nous écrivons, le 12 mars, nous n'avons encore reçu aucun cable de l'Argentine ni de la Yougoslavie pour ce mois. Nous voulons rappeler à ces deux bureaux, en le soulignant également pour les autres bureaux, que les cablogrammes mensuels doivent être envoyés pas plus tard que le dix du mois. Veuillez donc coopérer avec nous!

Nous espérons que chacun a bien lu avec attention le brillant éditorial de M. Shauer publié le mois dernier sur la vente des accessoires de publicité. A chacun des représentants de vente nous rappelons tout particulièrement le passage suivant:

"Aujourd'hui, plus que jamais précédemment, un agent de vente Paramount est jugé par sa production et son attitude à l'égard des ventes d'accessoires de publicité... Aujourd'hui un vendeur Paramount comprend, au devrait comprendre, que ce n'est pas suffisant d'obtenir la signature du client sur un contrat, il doit également s'assurer que l'exhibiteur gagne de l'argent sur le film qu'il achète."



EXCITING STAR!

An impression of Marlene Dietrich by Stone, Hollywood artist.

It will make your senses reel!

TABU

Paramountees in the "PURELY PERSONAL" News of the Month

TWO EXCHANGES WIN CONSERVATION TROPHY!



AWARDING THE TROPHY!
Adolph Zukor, Will H. Hays, holding
the trophy, and S. R. Kent, photographed
during the presentation ceremonies.

presented by Will H. Hays, president of the M. P. P. D. A., to Adolph Zukor and S. R. Kent, who accepted it on behalf of the company. During the presentation ceremonies, which took place in Mr. Zukor's office, Mr. Hays said, "The practically complete elimination of fire hazards, for the year 1930.

The trophy, which represents a loss in the exchanges is the result of strict and regular enforcement of safety methods."

PARAMOUNT domestic exchanges in Kansas City and Seattle won the coveted Conservation Trophy awarded by the Motion Picture Producers and Distributors of America for the best record in exchange management, from the standpoint of fire hazards, for the year 1930.

The trophy, which represents a loss in the exchanges is the result of strict and regular enforcement of safety methods."



"HALL OF FAME" CEREMONY IN ROME!

This scene in the office of Managing Director Aboaf of Italy shows Mr. Seidelman congratulating Mr. Bocchi just after presenting the branch manager of Rome with the "Hall of Fame" pin. Left to right: Cesare Aboaf, branch manager of Florence; Miss Minelli; Joseph Sonhami; Mr. Francisi; Mr. Bocchi; Mr. Baroni; Mr. Seidelman; Mr. Americo Aboaf and Mr. Della Fornace.

MR. SEIDELMAN RETURNING WITH J. C. GRAHAM

We are reliably informed that John C. Graham, managing director for Great Britain, will accompany Mr. Seidelman when the latter sails from Europe on March 24, following his six weeks' survey of Paramount activities on the Continent.

NEWS GETS EXCLUSIVE EINSTEIN PICTURES!



AT EINSTEIN BANQUET!

Photo shows scientist and his wife with a group of speakers at the farewell dinner given in his honor. Left to right, seated: Felix M. Warburg, Prof. Einstein and Mrs. Einstein. Standing: Robert Szold, Morris Rothenberg and Dr. Wise.

Also through the exclusive medium of Paramount Sound News, Professor Einstein addressed a farewell message to the American people, who knew no bounds. Auf Wiedersehen!"

Took such an extraordinary interest in his visit. His statement, which was translated into English by his wife, was in part as follows:

"I take great pleasure in extending thru the Paramount Sound News my thanks to America for its wonderful reception, and I can only promise if I am ever asked that I will return to pay another visit. The kindly courtesy and friendliness shown me here by all

HICKS CELEBRATES TENTH YEAR AS "AUSSIE"

anniversary in Australia. I am deeply grateful for the wonderful work you have done."

Mr. Kent's cable read:

"Please accept best wishes your tenth anniversary in Australia. Under your leadership Australian organization has accomplished wonders. May coming year be your most successful."

Mr. Shauer's cable was in a similar vein.



John W. Hicks, Jr.

John W. Hicks, Jr., To Take Charge of Feature Films, Ltd., of Australasia

Assistant Sales Manager Selected By Mr. Shauer To Direct Famous Players-Lasky Corp. Subsidiary

Mr. Emil E. Shauer, Assistant Treasurer and Director of Foreign activities for the company, announced yesterday that John W. Hicks, Jr., has been selected as Assistant Sales Manager under Mr. Kent to the post of General Manager of the Feature Film, Ltd. of Australasia, a subsidiary of the Famous Players-Lasky Corporation. Mr. Hicks will sail March first from San Francisco.

The appointment came as a great surprise to the boys in the Domestic field, and Mr. Hicks is receiving congratulations from all sides.

The new job will keep Mr. Hicks' history with the company, except to say that as Branch Manager Minneapolis he had a wonderful record of clean business treatment. There he was succeeded by Mr. H. H. Hays, Jr., by Mr. Kent to handle the approval and rejection of contracts.

That he made good, is evidenced by his promotion.



John W. Hicks, Jr.

Mr. Hicks relinquished his duties in the Sales Department last week so that he could be in close touch with Mr. Shauer for the short time intervening before leaving New York.

He will remain in New York until this week, going first to his home in the Middle West, and reaching San Francisco in time to sail on the S. S. *President* March first. Mr. Hicks will accompany him.

The trip on the water will be nineteen days before he reaches Sydney, where he will make his headquarters.

Australasia, which is, of course, Australia, New Zealand and Tasmania, includes the United States. It is covered by six exchanges at widely separated points.

Friends and associates wish Mr. and Mrs. Hicks Godspeed in their journey and well wishes for Mr. Hicks' success.

THE TURNING POINT IN A NOTABLE CAREER



Vol. 5, No. 37 MONDAY, MARCH 14, 1921 Published Weekly



J. W. HICKS AT LASKY STUDIO

Just prior to sailing for Australia where he will take up his duties as general manager of the Australia Office, John W. Hicks Jr. visited our Hollywood studios in California.

From left to right they are: O. H. Stregard, Miss Los Angeles Exchange, Agnes Ayres, Jack Holt, Mr. Hicks, John Hicks and Elliott Dexter.

"Good bye John! My brother will meet you on the other side."

Above we reproduce the original announcement of Mr. Hicks' appointment as it appeared in "Paramount Pep," on Feb. 14, 1921. Also the March 1921 cover showing a group photo with Mr. and Mrs. Hicks at our Hollywood studios before they sailed for Australia.

In Memoriam

OUR deepest sympathy is extended to John Cecil Graham, our general foreign representative and managing director for Great Britain, whose wife passed away on March 4 at Davos Platz, Switzerland, following a long illness. Mrs. Graham was very well known in New York and had many friends, as she had visited here frequently with her husband and daughter.

DIE PANAMA KANAL ZONE FUEHRT

AS zufriedene Lächeln des General-Managers für Zentral-Amerika, Harry Novak, ist leicht zu erklären, wenn man einen Blick auf die Filialstände dieses Monats wirft. Eine seiner Filialen, und zwar die Panama Kanal Zone, führt die Teilnehmer des Wettbewerbs jetzt schon zwei Monate. Seine Filiale hat außerdem einen derartigen Vorsprung, dass man die Panama Kanal Zone ruhig schon jetzt als Sieger des ersten Quartals bezeichnen kann.

Columbia, eine andere seiner Filialen, nimmt den zweiten Platz ein, während sich seine dritte Filiale, Guatemala, an sechster Stelle befindet und noch dazu bedeutend oberhalb der Quote ist.

Die gewaltigen Sprünge und Purzelbäume anderer Abteilungen haben viele radikale Änderungen in der Liste der Stände hervorgerufen. Chile machte ein Salto von der vierundzwanzigsten Stelle und landete auf dem fünften Platz. Skandinavien ging bedeutend zurück. Die "Bull-doggen" Gross-Britanniens haben sich auf den dritten Platz vorgeschoben und Australien steht an vierter Stelle. Die "galoppierenden Gauls" in Frankreich haben sich etwas vergaloppiert und sind auf den siebten Platz zurückgegangen. Italien bildet nicht mehr die Nachhut, aber es hat noch lange nicht seine Quote erreicht. Wir können nicht umhin, Polen's und Cuba's bedeutenden Vorsprung zu loben.

Während diese Zeilen geschrieben werden (am 12. März) fehlen noch die Kabel von Argentinien und Jugoslawien. Wir möchten diese beiden Filialen im besonderen und alle Abteilungen im allgemeinen darauf aufmerksam machen, dass die Monatskabel am 10. eines jeden Monats in unserem Besitz sein müssen.

Sicherlich haben Sie Herrn Shauer's wichtigen Leitartikel betreffs Reklameverleih in unserer vorigen Nummer gelesen. Heute möchten wir folgenden Auszug aus Herrn Shauer's Leitartikel nochmals allen Vertretern wiederholen:

Ein Paramount-Vertreter wird heute mehr denn je nach seinen Leistungen und seinem Standpunkt zum Reklameverleih beurteilt... Jeder Paramount-Vertreter ist sich heute bewusst (er sollte sich jedenfalls darüber im Klaren sein) dass es nicht genügt, nur den Namen des Kunden auf die punktierte Linie zu bekommen. Es ist seine Pflicht auch dafür zu sorgen, dass der Theaterbesitzer gute Geschäfte mit den gebuchten Filmen macht... Es lohnt sich, etwas freie Zeit zu opfern und einem Theaterbesitzer die Wichtigkeit des Reklamematerials vor Augen zu führen und ihm dazu bewegen, mehr Reklamematerial zu benutzen. Sie haben dadurch drei sichere Vorteile, und zwar vermehrte Filmbuchungen, eine angenehmere Zusammenarbeit mit den Theaterbesitzern und ein erhöhtes Ansehen für Paramount!



A GERMAN REUNION!

When Marlene Dietrich and her husband, Rudolf Siebert visited our Paris studios the other day, they met several German compatriots. Left to right: Director Leo Mittler, Walter Rilla, Siebert, Camilla Horn and Miss Dietrich.

NEUER DIETRICH FILM

AUF riesigen Schwingen von Publikumerfolg und Beliebtheit getragen, kommt Marlene Dietrich's zweiter Paramount Film "Dishonored" (Entehrt) daher. Das Manuskript für "Dishonored" wurde speziell für Miss Dietrich von Josef von Sternberg geschrieben, welcher auch ihren zweiten Amerikafilm inszenierte, der am 5. März im Rialto Theater, New York City, uraufgeführt wurde. Auch dieser Dietrich-Film entpuppte sich sofort als ein Kassenschlager allererster Ranges, und die Leitung des Rialto Theaters sah sich gezwungen, die Tore bereits um 8:30 morgens zu öffnen, um die grossen Scharen der Kinofreunde nicht zu enttäuschen.

"Dishonored" ist ein Film, welcher nicht nur alle Marlene Dietrich-Verehrer restlos entzücken wird, sondern der Miss Dietrich auch viele neue Bewunderer gewinnen lässt.

Von Sternberg erkör den russisch-österreichischen Krieg zum Schauspielplatz dieses phantastischen Filmwerkes, das von dem glorreichen Aufstieg und Untergang einer verführerischen Spionin berichtet. Die Filmgeschichte soll den Erlebnissen einer der gefeiertesten Spioninen des Weltkrieges zugrunde liegen. Wie es auch sei, jedenfalls ist die Rolle in "Dishonored" Marlene Dietrich's exotischer Persönlichkeit auf den Leib geschrieben worden, und ihre tiefgreifende Darstellungskunst gestaltet den Film zu einem unvergesslichen Erlebnis.

Victor McLaglen, Star von "What Price Glory" und vielen anderen bekannten Filmen, ist der Partner dieser sieghaften blonden Frau. Auch die übrigen Darsteller sind sorgfältig gewählt worden.

Von Sternberg's geschickte Regieschläge den Zuschauer vollkommen in den Bann der Erlebens. Er hat ein beneidenswertes Fingerspitzengefühl für eindringliche Musik und versteht es wunderbar, dramatische Situationen ins Kolossale zu steigern. Der ganze Aufbau der Filmgeschichte, sowie die Art, wie er den Zuschauer nicht aus der Spannung herauskommen lässt, ist fabelhaft!

"Dishonored" eignet sich ausserordentlich gut für den Auslandsverleih. Der Dialog ist sehr knapp gehalten und die ganze Handlung fliesst so selbstverständlich dahin, dass Worte vollkommen unnötig sind.

PARAMOUNT ERWIRBT "TABU" WELTRECHTE

Ein Spitzefilm von primitiver Liebe in der paradiesischen Südsee

PARAMOUNT hat den ungewöhnlichsten und zugleich hervorragendsten Film des Jahres erworben! Soeben wurde bekannt, dass unsere Firma die Weltverleih-Rechte von "Tabu," einem idyllischen Südsee-Film aufgekauft hat, welchen F. W. Murnau im Zeitraum von achtzehn Monaten, 5000 Meilen von der Zivilisation entfernt, kreierte.

Murnau, der auf Grund seiner Welterfolge "Sunrise" (Die Reise nach Tilsit), "The Last Laugh" (Der Letzte Mann) und "Four Devils" (Vier Teufel) im Jahre 1929 von der Kritik zu einem der zehn besten Regisseure des Jahres ernannt wurde, verliess Hollywood vor ca. 1½ Jahren mit der Absicht, einen ganz besonderen unvergleichlichen Film von den Wundern der Tropen zu drehen, in dem nur hellhäutige Polynesier, deren Schönheit auf der ganzen Welt bekannt ist, mitwirken sollten.

Er und Robert Flaherty, der Regisseur von "Nanook of the North" schrieben zusammen das Drehbuch für "Tabu," und zwar eine Geschichte zweier junger Menschen, deren grosse Liebe an dem unerbittlichen "Tabu" ihrer eingeborenen Götter zerstellt. "Tabu" heisst verboten, und wenn über einen Menschen oder Gegenstand "Tabu" verhängt wird, so ist er den Göttern geweiht. Dem gefürchteten "Tabu" die Stirne zu bieten, bedeutet sicheres Verderben.

Murnau erwählte die unbeschreiblich herrliche Insel Bora-Bora zum Ort der Handlung, — ein wirkliches Paradies, vollkommen unberührt von unserer hastenden Zeit. Trotzdem die Eingeborenen noch nie vorher eine Kamera noch einen Film gesehen hatten, gelang es Murnau, seitens aus tausenden Insulanern erwählten Darstellern, bewundernwürdig natürliches Spiel abzurufen.



CALAMITY JANE

That's the famous historical character out of the early American wild west tales that Louise Dresser is impersonating in the new Paramount western, "Roped In," in which she is co-featured with Richard Arlen. Note her manly attire, six-shooter and cigar—all true to character.



CASTING REFLECTIONS!

The squint-eyed gentleman and the oh so sad little girl are Gary Cooper and Sylvia Sydney co-stars in "City Streets." A carnival midway with a fun house is a scenic part of the picture, and that's where they found the cock-eyed mirrors. "City Streets" is a dramatic underworld story and is being directed by Rouben Mamoulian.

Das Darstellungsvermögen seiner zwei Hauptdarsteller—Reri und Matahi ist eine Offenbarung!

Die schwarzlockige Reri gleicht einer alles durch ihre Schönheit vergoldenden Sonne. In ihr verkörpern sich die ganzen Reize der Südsee. Daneben der bronzen Matahi, ein sehniger junger Riese, schön wie ein griechischer Gott. Der natürliche Charm dieser beiden jungen Menschenkinder ist ungemein erfrischend.

Murnau beweist seine geniale Regiekunst in "Tabu" in der geschicktesten Art, wie er die Stimmen und unartikulierten Laute der Eingeborenen wiedergibt; er beweist seine Kunst in der Weise, wie er die polynesischen Sitten und Gebräuche in seine Filmgeschichte hineinflicht, und man spürt sein sensationelles Können in den graziösen Tänzen der Eingeborenen, welche unter dem wilden Tom-Tom der Trommeln, von anderen seltsamen Musikinstrumenten begleitet, in diesem Film zu sehen sind.

Dr. Hugo Riesenfeld's Begleitmusik ist ein Meisterwerk. Er versteht es wie kein Zweiter die melodischen Stimmen der Eingeborenen zu untermalen, und er treibt den Film durch seine, den Handlungen geschickt angepasste Musik auf ungeahnte Höhen.

"Tabu" kann mit keinem anderen Natur- oder Kulturfilm verglichen werden. Es ist ein monumentaler Film, welcher selbst für den blasphemtesten Filmfreund zum sensationellen Erlebnis wird. Ein unerhörter Grossfilm bis zum Rande mit solider Unterhaltung im wahren Sinne des Wortes angefüllt, ergo: ein wahrer Kassenerfolg!



HONORING BROADWAY!

Even though the picture is titled "Dishonored," the fact that Marlene Dietrich is the star makes the film an honored screen event on Broadway.

UN ALTRO TRIONFO DELLA DIETRICH!

TRONEGGIANTE sulla cima di una spettacolosa onda di polarità viene Marlene Dietrich nella sua seconda produzione Paramount, "Dishonored," scritta e diretta da Josef von Sternberg. Il film ha debuttato al Teatro Rialto, di New York City, il 5 marzo ed è stato un sensazionale successo finanziario sin dalla sua prima rappresentazione. Infatti, l'anticipazione, l'interesse in detta cinematografia sono stati tali che la direzione del Rialto ha dovuto aprire le porte del teatro alle 8.30 del mattino!

"Dishonored" è un film che non solo soddisferà pienamente tutti i vecchi entusiasti della Dietrich, ma che ne creerà molti altri nuovi. Non c'è paragone fra questa e la sua prima cinematografia. "Dishonored" è per lo meno tre volte migliore di "Morocco."

Sullo sfondo della guerra russa austriaca, von Sternberg ha intessuto un film travolgente che dà risalto ad una seduttrice spia femminile in una emozionante storia di amore e d'intrigo. Viene riferito che lo scenario è basato su fatti presi dalla vita avventurosa di una delle più vistose spie di guerra in gonnella. Comunque la parte calza a pennello la esotica e tentatrice personalità di Miss Dietrich e la sua interpretazione val bene la pena d'esser vista e ricordata.

Victor McLaglen, astro popolare di "What Price Glory" e di altri film ben noti, è il primo attore accanto all'ammalitante Miss Dietrich. L'insieme degli interpreti è uno dei più vigorosi che sia mai stato raggruppato. — Warner Oland, Gustav von Seyffertitz, Barry Norton, Lew Cody e molti altri.

Von Sternberg divide gli onori con Miss Dietrich, perché la sua intelligente, penetrante ed intonata direzione mantiene il film ad una straordinaria altezza emozionale. Con molto discernimento egli ha usato musica e sincronizzazione per accentuare il dramma e dare maggior risalto ai momenti in sospeso.

Dal punto di vista della distribuzione estera, "Dishonored" è l'ideale. Contiene il minimo di dialogo; l'azione fluisce così piana che le parole non sono necessarie. A seguito del suo strepitoso successo in "Morocco," Marlene Dietrich ha raggiunto la fama di stella più scintillante nell'orizzonte delle attrici dello schermo con "Dishonored."

LA PARAMOUNT ACQUISTA I DIRITTI DI DISTRIBUZIONE DI "TABU"

L'aureo idillio di un amore non toccato dalla civiltà in una paradisiaca isola del Mare del Sud

LA Paramount si è impossessata di uno dei film più strepitosi dell'annata!

Sono state appunto concluse le trattative che danno alla nostra compagnia i diritti di distribuzione mondiale di "Tabu," una irresistibile riproduzione d'idillio primitivo, portata in America da F. W. Murnau, di ritorno da un viaggio di diciotto mesi che lo ha trasportato a ben 5000 miglia dalla civiltà nelle avventurose isole del Mare del Sud.

Murnau, che è stato acclamato dalla critica come uno dei dieci migliori direttori nella industria del 1929, dopo la produzione di "Sunrise," "The Last Laugh" e "Four Devils," ha voltato le spalle a Hollywood più d'un anno e mezzo fa per recarsi ai Mari del Sud.

Si era messo in testa di fare qualcosa di diverso—di fare una cinematografia drammatica fra la smania bellezza dei tropici, con interpreti scelti fra le migliaia d'indigeni abitanti della Polinesia, della carnagione chiara, la cui rinomanza per bellezza di lineamenti e di corporatura è mondiale.

In collaborazione con Robert Flaherty, ricordato come il direttore di "Nanook of the North," Murnau scrisse la storia di "Tabu," esattico e commovente idillio di un giovane e di una fanciulla, il cui amore viene infranto dall'inesorabile "tabu" delle loro deità locali. "Tabu" significa proibito e quando il "tabu" viene posto su una cosa o su una persona, quella cosa o quella persona diventa sacra agli Dei. È intangibile. Sfidare il temuto "tabu" significa invitare inevitabilmente la morte.

Per sfondo, Murnau ha scelto l'isola indescrivibilmente bella di Bora-Bora — un vero Paradiso terrestre, non toccato dal文明ized mondo moderno. Sebbene i suoi attori non avessero mai prima veduto una camera fotografica o una cinematografia, Murnau è riuscito ad ottenere una rappresentazione di sincerità sorprendente. E particolarmente la interpretazione data dai due caratteri principali — Reri e Matahi — è una rivelazione.

I capelli scuri, di una bellezza radiosa, provocantemente affascinante,

**TRADEMARKED ROMANCE!**

Jack Oakie and June Collyer illustrate that there's romance in the Paramount trademark in general and in "Dude Ranch" in particular. This is the comedy of the wild and woolly west they are now at work on, ably assisted by Stuart Erwin, Eugene Pallette and Mitzi Green.

trice, Reri è la personificazione della seduttiva attrazione dei tropici. Ella simbolizza tutto quanto v'ha d'idilliaco nei Mari del Sud. Matahi, il suo innamorato, è un giovane, bronzeo gigante dalle forme atletiche, bello come un dio greco. Insieme essi interpretano la loro parte come fossero inspirati. Il loro fascino naturale e la loro abilità danno un senso di freschezza e di esaltazione.

Murnau rivela la sua superba maestria di direttore col modo ingegnoso mediante il quale ha riprodotto i suoni e le voci indigene e nella interessante maniera con cui egli ha mostrato gli abitanti della Polinesia in tutti i punti più salienti della loro vita nativa, nei loro costumi, nelle loro abitudini, nelle loro tradizioni. Fra gli episodi più sensazionali del film vi sono le sinuose danze degli indigeni, così piene di grazia, all'accompagnamento del selvaggio rullo dei tom-tom e della strana musica primitiva dei canti locali.

Il Dr. Hugo Riesenfeld ha creato per "Tabu" uno sfondo musicale che è un capolavoro. Con rara arte egli ha amalgamato le voci degli isolani che cantano, al suo spartito musicale, agilmente seguendo le variazioni emotive dell'intreccio, accentuando in tal modo il realismo ed il fascino drammatico di una storia possente e dinamica.

Interamente diversa da tutte le altre produzioni fatte in paesi lontani e non civilizzati, "Tabu" si distingue come una singolare affermazione dello schermo, che susciterà in tutti gli spettatori blasé emozioni assolutamente nuove. Può ben essere chiamata: Solido divertimento e solido botteghino!

**"RANGO"**

Hoffman in the "New York American" is responsible for this sketch, which portrays Schoedsack and some of the characters in the film.

ZONA DEL CANALE ALLA TESTA!

QUEL soddisfatto sorriso sul volto di Harry Novak, direttore generale per l'America Centrale, è facilmente spiegabile se esaminate i risultati per questo mese del corso. Uno dei suoi uffici, Zona del Canale, è ancora alla testa per il secondo mese consecutivo, con una percentuale abbastanza grande da quasi assicurargli la vittoria per la campagna del primo trimestre.

Un altro dei suoi uffici, Colombia, mantiene il secondo posto ed il terzo ufficio nella sua divisione, Guatemala, ha il sesto. Tutti e tre hanno di gran lunga sorpassato la quota, dimostrando così che tutto il personale del Sig. Novak è permeato dal desiderio di vincere!

Negli altri uffici vi sono stati violenti salti e cadute, con Chile che è salito rapidissimamente del ventiquattresimo al quinto posto e con la Scandinavia che è discesa vertiginosamente. I "Bulldogs" della Gran Bretagna si sono seriamente inoltrati al terzo posto, e il "Gruppo del Nastro Azzurro" dell'Australia si è installato nel quarto. I "Galli Galoppanti" della Francia sembra abbiano galoppati all'indietro, perché sono caduti giù al settimo posto. L'Italia è fuori di cantina, ma molto lontano dalla quota. La Polonia e Cuba meritano un elogio speciale per aver fatto progressi notevoli e per avere conseguentemente migliorato di molto le loro posizioni. Al momento in cui andiamo in macchina (12 marzo) non sono ancora giunti i cablogrammi pel mese dall'Argentina e dalla Jugoslavia. Desideriamo rammentare alle suddette come pure di sottolineare a tutti gli altri uffici che i cablogrammi mensili debbono essere inviati non più tardi del dieci del mese. Vi preghiamo di cooperare!

Confidiamo che ciascun di voi abbia attentamente letto il vibrante articolo di fondo di Mr. Shauer sulla importanza della vendita di materiale di reclame che è apparso nel numero del mese scorso. Raccomandiamo, particolarmente, all'attenzione di tutti gli agenti di vendita, i brani seguenti:

"Oggi, più che mai, un agente di vendita della Paramount viene giudicato da quella che egli ha compiuto e dalla sua attitudine verso le vendite del materiale di reclame . . . Oggi un agente di vendita della Paramount si rende conto, che non basta mettere il nome del cliente sulla linea punteggiata; egli deve anche provvedere a che l'esibitore faccia profitti sul film acquistato . . . Il tempo addizionale che voi investite aducendo l'esibitore a valersi generosamente del materiale di reclame per la vendita è simile a briciole gettate sulle acque — vi ritornerà trasformato in maggiorate per l'affitto dei film, in una migliore disposizione verso di voi da parte dell'esibitore ed in accresciuto prestigio per la Paramount."

Che piani avete formulati perchè la vostra rendita per il secondo quarto sia superiore a quella del primo?

LA DIETRICH VUELVE A TRIUNFAR EN BROADWAY!

ESCALANDO hasta el último peldaño posible de la popularidad, Marlene Dietrich se ha presentado en Broadway, en la cinta "Dishonored," dirigida por Josef von Sternberg. La película se estrenó en el Rialto de Nueva York, el 5 de Marzo, y ha constituido un éxito enorme de taquilla, desde el primer momento. Tan grande ha sido el interés despertado por la película, que la empresa del Rialto ha tenido que abrir el teatro a las ocho y media de la mañana.

"Dishonored" es una cinta que, no solamente entusiasmará a los antiguos admiradores de Marlene, sino que le creará infinitos más. No hay comparación posible entre ésta y su primer película. "Dishonored" es, por lo menos, tres veces mejor que "Marruecos."

Von Sternberg ha creado un episodio inspirado en la guerra, en el frente ruso austriaco, en el que interviene una hermosa espía, prendida en las redes de la intriga y del amor. El argumento se dice que está inspirado en las aventuras reales de una famosa espía. Sea como sea, el papel está hecho a la medida de Marlene Dietrich. Su personalidad, exótica y misteriosa, destaca maravillosamente en la cinta, y es de las que nunca se olvidan.

Victor McLaglen, el popular actor de "What Price Glory" y otras películas igualmente conocidas, colabora con la irresistible Marlene. El resto del reparto es insuperable y en él figuran Warner Oland, Gustav von Seyffertitz, Barry Norton, Lew Cody y otros.

Von Sternberg comparte los honores artísticos con Marlene Dietrich, por su acertada dirección de la obra, cuyo interés está constantemente mantenido. Ha hecho un uso sumamente acertado de la música, a fin de acrecentar el interés de los momentos culminantes.

Desde el punto de vista de distribución extranjera, "Dishonored" es una película ideal. Contiene un mínimo de diálogo, pues la acción fluye tan espontáneamente que se explica por sí misma. Corroborando su éxito de "Marruecos," Marlene Dietrich vuelve a afirmarse en "Dishonored" como la artista más sobresaliente de la pantalla en la actualidad.



BLONDE AND BRUNETTE!

No wonder Chevalier's new film is called "The Smiling Lieutenant." You'd smile too if you had two such charming leading women as Miriam Hopkins and Claudette Colbert.

PANAMA A LA CABEZA!

LA sonrisa complacida de Harry Novak, el gerente general de la zona centroamericana, queda suficientemente explicada al examinar el estado mensual del concurso. Una de sus oficinas, de la de la Zona del Canal, continúa aun en primer lugar, con un porcentaje que le asegura prácticamente la victoria en la encuesta del primer trimestre.

Otra de las oficinas, la de Colombia, continua en segundo lugar, y la de Guatemala persiste en el sexto. Las tres oficinas susodichadas han rebasado la cuota, lo que quiere decir que el personal entero de mister Novak está imbuido en un entusiasmo ejemplar.

En las otras agencias ha habido varias sorpresas y cambios. Chile ha saltado del lugar vigésimo cuarto al quinto, y Escandinavia ha retrocedido varios lugares. El "bulldog" británico ha logrado colocarse en tercer lugar, y Australia ha progresado hasta el cuarto. Los "veloces galos" parecen correr hacia atrás esta vez, y han retrocedido al séptimo lugar. Polonia y Cuba merecen mención honorífica por lo mucho que en sus respectivas posiciones han progresado.

A la fecha de escribir estas líneas, no hemos recibido aun informes cablegráficos de la Argentina y Yugoslavia. Aprovechamos esta ocasión para recordar, a estas y otras oficinas, la conveniencia de enviar a tiempo los informes mensuales. ¡Sírvanse cooperar!

Espíramos que todos ustedes hayan leído atentamente el editorial del mes pasado, de mister Shauer, insistiendo sobre la importancia de la publicidad de venta. A todos nuestros vendedores les recomendamos, particularmente, las siguientes líneas:

"Hoy, más que nunca, hay que juzgar al vendedor paramountista por su actitud ante la publicidad de ventas. El vendedor de la Paramount comprende hoy, o debería comprenderlo, que el conseguir la firma de un comprador al pie del contrato no es suficiente; es preciso, además, procurar que el comprador haga buen beneficio. El tiempo que invierta exhortando al exhibidor para que use generosamente del material de anuncio es siempre tiempo ganado, por cuanto no dejará de acrecentar la buena fe del exhibidor y el prestigio de la Paramount."



DISHONORED

At the lower left, and then round like the hands of a clock, artist Hoffman in the "New York American" has sketched Lew Cody, Victor McLaglen, Gustav von Seyffertitz and Director von Sternberg, with the glamorous Dietrich in the center.

LA PARAMOUNT ADQUIERE LOS DERECHOS DE DISTRIBUCIÓN MUNDIAL DE "TABÚ"

Romance de amor primitivo, en el paraíso de las islas del Mar del Sur

LA Paramount ha adquirido una de las cintas cumbres del año!

Ya se han concluido las negociaciones mediante las que la Paramount adquiere los derechos mundiales de distribución de "Tabú," la película de asunto primitivo que F. W. Murnau ha traído a Norte América, después de un viaje de diez y ocho meses por las islas del Mar del Sur, a cinco mil millas de toda tierra civilizada.

Murnau, a quien los críticos aclamaron en 1929 como uno de los diez mejores directores cinematográficos, a raíz de haber producido sus películas "Sunrise," "The Last Laugh" y "Four Devils," abandonó Hollywood hace más de año y medio, para lanzarse al Pacífico meridional.

Fué allá firmemente dispuesto a hacer algo nuevo, una cinta dramática localizada en el escenario polí-cromo de los trópicos, con un reparto seleccionado de entre los indígenas polinésicos, afamados en el mundo entero por sus proporciones apolíneas y corrección de facciones.

En colaboración con Robert Flaherty, el conocido director de "Nanook of the North," Murnau escribió el argumento de "Tabú," argumento en el que se narran los amores de dos adolescentes, amenazados inexorablemente por el "tabú" de su raza. "Tabú" equivale a prohibido, y cuando alguna persona u objeto ha sido "tabuado," permanece por siempre sagrada e inaccesible para los humanos. Defiar al "tabú" equivale a atraerse una muerte segura y violenta.

Como escenario de su película, Murnau ha elegido la incomparable isla de Bora-Bora, un paraíso tropical respetado por el toque primitivo de la civilización. A pesar de que los actores de la cinta jamás han visto una cámara o una película, actúan a la perfección, gracias a la habilidad de Murnau. Los dos tipos principales, especialmente, Reri y Matahi, son dos verdaderas revelaciones artísticas.

Bronceada, radiantemente hermosa, arrebatadora, Reri es la verdadera encarnación del encanto femenino de los trópicos. Reri simboliza todo el encanto del archipiélago del Sur. Matahi, su fierviente enamorado, es un gigante bron-



PURR-SONAL PORTRAIT!

Mitzi Green and her pet cat, Tinker, who accompanies her on her vacations, personal appearance tours and even on location.

ceado, arrogante como un dios griego. La colaboración de ambos es un derroche de inspiración, de naturalidad.

Murnau revela una vez más sus dotes de metteur en scène incomparable, especialmente en su acierto al reproducir las voces y música de los indígenas, y las costumbres polinésicas en toda su pureza y propiedad. El elemento fundamental de la cinta es la danza estimulante y sensual de los indígenas, bailada al son bárbaro de los tom-toms y de los cantos insulares.

El doctor Hugo Riesenfeld ha compuesto un fondo musical magistral para "Tabú," en el que ha combinado diestramente las voces cantoras de los indígenas con la orquesta, acrecentando así considerablemente el tono dramático de la cinta, haciéndola más intensa y arrebatadora.

Enteramente diferente de cuantas cintas se han hecho en escenarios de tierras primitivas, "Tabú" significa un paso trascendental en la cinematografía. Indudablemente es una de las producciones más importantes, desde el punto de vista de taquilla.



AHOY THERE!

Rosita Moreno and Roberto Rey act as hosts to a group of officers from the Spanish training ship, "Juan Sebastian de Elcano" at the Hollywood studios. Captain Diaz stands between the players.

Behind the Screen in

DOUGLAS SIGNED AFTER NOTABLE STAGE CAREER



Tom Douglas
to England and scored decisively in the title role of "Merton of the Movies."

After that he became one of England's most popular young actors in such plays as "Fata Morgana," "Seventeen," "An American Tragedy," "The First Year" and "Young Woodley." He returned to this country a short while ago, last appearing on the Broadway stage in "Young Love."

PARIS STUDIO SIGNS KORDA, IMPERIO ARGENTINA

ALEXANDER KORDA, internationally famous director, has been signed by Paramount to work on a number of forthcoming productions at our Joinville studios. His first assignment is an original story called "La Rive Gauche," now being adapted to the screen by Paul Brach. The action of the picture which will be produced in French with an all-French cast to be selected later, is laid in the old Latin quarter of Paris.

Imperio Argentina is another to be signed to a long-term contract by our Paris studio. She recently made her debut in the Spanish talkie, "Su Noche de Bodas," and did such a creditable piece of work that she will continue to appear under the Paramount banner.



"DIE GRAUE EXCELLENZ"

This is the tentative title of the German talkie featuring the capable and popular star, Conrad Veidt, (pictured above) now in the course of production at the Paris studios. Olga Tschechova, well known Russian actress, has the leading feminine role.



IN CONFERENCE!

Jesse L. Lasky, first vice-president in charge of production, discusses the new lineup of product, to be announced at the forthcoming Paramount convention, with B. P. Schulberg, (left) West Coast managing director.

JESSE L. LASKY ANNOUNCES:

RICHARD A. ROWLAND, for years one of the leading figures in the motion picture industry, has joined the executive staff of Paramount. He will spend some time in the Home Office and then will be assigned to production duties at the New York studio.

Formerly president of the old Metro Pictures Corporation and later president of First National Pictures, Mr. Rowland is considered one of the best judges of box-office values in the picture business," said Mr. Lasky. "We are fortunate in getting the services of an executive of his type and I am sure he will be a tower of strength in our production operation."

* * *

NED MARIN, long prominent in the screen world, is to return to the organization which saw some of his earliest work. He will join the production staff of our New York studio as an associate producer.

Marin entered the film business after serving as a lieutenant of infantry with the A.E.F. in France. Following the end of the war, he became associated with the Famous Players-Lasky studio. Later he became general manager of Distinctive Pictures. From 1923 to 1925 he served at Universal in various capacities.

Then he joined First National and was variously sales manager, assistant general manager of production under Richard A. Rowland and producer at the studios in Burbank, California. He has pro-

duced almost a score of pictures.

* * *

STUART WALKER, who has been the leading exponent of the repertory theatre in America for many years, has been signed to direct Paramount pictures at our Hollywood studios.

"Mr. Walker is widely known for his ability to discover and develop young actors," said Mr. Lasky, "and Paramount is exceedingly fortunate in obtaining for its directorial ranks such an outstanding actor, director and playwright. Not only has Mr. Walker developed young players, but in his position as an independent manager during the last fifteen years he has been a pioneer in producing new plays."

Mr. Walker directed repertory theatres in Buffalo and Detroit for Jessie Bonstelle in his earlier days in the theatre, following a six year association with David Belasco as actor, play reader, manager of the play bureau and stage manager. He became an independent manager in 1915, invented the Portman-teau Theatre, acted and wrote plays for it; produced and completed dramatization of Booth Tarkington's "Seventeen" and became director of Indianapolis Repertory Theatre and of the Repertory Theatre in Cincinnati.

In his wide experience in the theatre, Mr. Walker is credited with having given one hundred and fifty leading actors and actresses their chances for fame on the stage.



Ned Marin



Stuart Walker

"GIRLS ABOUT TOWN," HAS LUKAS IN CAST

"GIRLS About Town," a dramatic story of expert gold diggers whose feminine racketeering brings them into international prominence, is to be produced as an all-star film with a cast headed by Paul Lukas, Kay Francis and Lilyan Tashman.



Paul Lukas

The story of "Girls About Town," which humanizes these modern figures who seem hardhearted to the outside world, was written by Virginia Kellogg, former script girl who recently became a staff writer at Paramount. It is being adapted by Percy Heath. The action centers on a battle of wits between Lukas as a wealthy boulevardier and Miss Francis and Miss Tashman as clever and well-exploited sisters.

WALLACE DIRECTING BOW IN "KICK IN"

RICHARD WALLACE is directing Clara Bow in her first straight dramatic vehicle, "Kick In." Lothar Mendes, who was tentatively slated to direct, has been given another assignment. Regis Toomey, Donald Crisp, Wynne Gibson, Juliette Compton and Leslie Fenton are featured in Miss Bow's support. The scenario for "Kick In" was written by Bartlett Cormack from the play by Willard Mack.

DEFINITE TITLE!

"Tarnished Lady" has been definitely set as the title for the picture co-starring Tallulah Bankhead and Clive Brook. It was formerly known as "New York Lady."



IN FRENCH VERSION!

A French version of "The Smiling Lieutenant," the Lubitsch-Chevalier production, is being made simultaneously with the English. The same set of players are being used, since Chevalier, Claudette Colbert and the other principal players all speak French.

Paramount Studios



PREMIER MACDONALD IN NEW BRITISH NEWSREEL

AN exclusive interview with Premier Ramsay MacDonald is featured in the first issue of the new British edition of Paramount Sound News, prints of which have just reached this country.

The premier congratulated Paramount Sound News on making its debut and further revealed himself as an ardent newsreel fan.

"I am very pleased to greet the great American organization that will gather the news of events and people as produced by you," the Prime Minister said. "In these sensational days I am afraid you will have one handicap. It will be hard for you not to tell the truth. That to me, however, is a commendation. We live in a day of miraculous revolution."

"But surely there are no more barriers of time and space. What a world it is becoming. I congratulate the Paramount News most heartily and the enterprise in which it is now engaged and I wish you a wonderful measure of success."

The first release of the British newsreel was personally supervised by Mr. Emanuel Cohen, director of Paramount Sound News, who sailed from America some weeks ago.

CAMERAMAN FINDS DECK STACKED FOR DUMMY

THIS is the inside story of how a newsreel cameraman got the real dirt.

While taking pictures of the S. S. Leviathan's spring overhauling over in Hoboken, Al Mingalone, Paramount Sound News stunt cameraman, wanted a shot looking down from one of the giant smokestacks.

The Leviathan has two live funnels and a dummy. Since Mingalone didn't want to be suffocated by smoke he asked one of the deckhands to point out the dead stack. The fellow obligingly singled one out.

Mingalone ascended to the top and straddled the edge preparatory to shooting. Just at that moment a blast of inky smoke enveloped him. Nearly jolted from his location and black with soot and fury the newsreel man scrambled down. Camera tripod in hand he prowled the decks. But his informant had departed.

FRASER DISCUSSES NEW LLOYD FILM PLANS

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, accompanied by Mrs. Fraser, arrived in New York to confer with Paramount officials on plans for the release of Harold Lloyd's next picture. While no definite announcement is forthcoming at this time as to the type of Lloyd's next story it is reported unofficially that it will prove to be the most outstanding of the comedian's career. Following a series of conferences, Mr. and Mrs. Fraser plan to go abroad for a vacation.

SHOOTING STARTS ON CARROLL-MARCH FILM



Nancy Carroll

WORK on the Edmund Goulding production, "Scarlet Hours," in which Nancy Carroll and Fredric March are co-starred, has already started at the New York studio. It was formerly entitled "Between Two Worlds."

Phoebe Foster, Alison Skipworth, Alan Hale, Hubert Druce, Catherine Emmett, Donald Meek, Fran-

cine Dowd, Tod Waller, Clarence Derwent, Cora Witherspoon, Francia Pierlot, Doris Rankin and Charles Howard make up the supporting cast.

"Scarlet Hours" was written by Edmund Goulding and is centered in the old quarter of Prague, Czechoslovakia. Much of the action occurs in a rendezvous known to its frequenters as "The Duck."



Fredric March

"SKIPPY" PREVIEWED—BEATS "TOM SAWYER"

PRIDCTIONS that "Skippy," the motion picture based on Percy Crosby's famous newspaper character, will be a much bigger hit than "Tom Sawyer," are being freely made following previews of the production at the Hollywood studios and Home office.

One wire from the West Coast read in part as follows:

"'Skippy' has the same rich humor of 'Tom Sawyer' but beyond that it has



Jackie Cooper as "Skippy"

an up-to-the-minute timeliness and freshness. It will tear your heart as have only the great pictures of the screen. Anyone seeing it will get an emotional tug that he will be unable to forget. 'Skippy' is truly great as a picture achievement, as entertainment and as a certain box office hit."

Home office executives and others who got an advance look at the film agree with the sentiments expressed.

EXOTIC STAR VISITS PARIS STUDIOS



DIETRICH HONORED WITH LUNCHEON AT JOINVILLE

Fifty persons, representing a dozen or more nationalities, attended a luncheon recently at our Joinville studios in honor of Marlene Dietrich, who arrived in Paris for a brief vacation. Photo above shows the glamorous film star with a number of studio executives and the managers of our various French theatres. The gentleman on the extreme right is Jakob Karol, our "dubbing" expert. Andre Ullmann, director of French theatres, is fourth from the left. Note Paramount trademark design on the ground.

SHORTS IN PRODUCTION FOR NEXT SEASON

PRODUCTION of one-and-two-reel subjects for the 1931-1932 season will get under way at Paramount's New York studio on March 30, Larry Kent, head of the short subject department, has announced.

The initial production will be a one-reel comedy, "One Hundred Percent Service," starring Burns and Allen, vaudeville headliners and veterans of several previous Paramount comedies.

Among the other players who are scheduled to appear before the cameras during the first six weeks of production are Ethel Merman, Mitchell and Durant, The Hage Trio, Tom Howard, Billy House, Smith and Dale, George Dewey Washington, Ben Blue and Charlie Ruggles. The latter will continue his feature roles simultaneously with his two-reel stellar appearances.

Ray Cozine and Aubrey Scotto will alternate on directorial assignments and Max Hayes will supervise and stage all dialogue.

VATICAN GETS PRINT OF POPE'S BROADCAST

FOR the first time in history a print of a newsreel picture has been requested for the Vatican. The subject was the impressive picturization that Paramount Sound News released on the Pope's recent broadcast.

When the news first broke that the Pope was going to broadcast Emanuel Cohen, Editor of Paramount Sound News, arranged with Father Conrado of the Church of the Sacred Heart to solemnize a special radio mass for the occasion. So carefully was the story planned that Father Conrado and his congregation went through the impressive ritual without the slightest interruption as the Pope was speaking, although cameramen were shooting throughout the affair.

So impressed were Father Conrado and nine high Catholic dignitaries when they saw the picture in a New York theatre the same evening that they formally requested a print of the newsreel for presentation to the Vatican.

PARAMOUNT GETS FIRST PLATINUM BLONDE

PARAMOUNT has added a new and promising player to its ranks in the person of Rosemary McHugh, accomplished exponent of the platinum blonde type. Other than her beautiful hair, her major attractions are her brilliantly blue eyes, soft coloring and supple, petite figure.

Though she has appeared in only one picture, "Tarnished Lady," she obviously has a great future. Rosemary was just six months old when she started work on the film and, though she did not have a speaking part, the technical men averred that her cooing chuckle and vigorous cry recorded splendidly.



"RANGO"

Some of the jungle inhabitants as sketched by the staff artist of the "New York World-Telegram."

NOVO TRIUMPHO DE DIETRICH NA BROADWAY

AUGMENTANDO a sua já grande popularidade, teve Marlene Dietrich mais um filme na Broadway. Trata-se de "Dishonored" (Sina Fatal), um formidável trabalho de destaque, escrito e dirigido por Josef von Sternberg. O filme em questão está correndo na tela do bem frequentado "Rialto," em Nova York, onde se estreou a 5 de março. Tão grande tem sido a afluência àquela casa de diversão, que o seu gerente, para satisfazer o público, deu ordem para que os espetáculos começassem desde às 7:30 da manhã até à meia noite.

"Dishonored" é um filme que não somente satisfará a todos os apreciadores da talentosa artista que é Marlene Dietrich, mas captará também as atenções daquelas que, tendo visto "Marrocos," como que pediam uma mais dramática demonstração de seu inconfundível talento.

Sobre o fundo tragico-dramático da guerra russo-austriaca, entreteceu Sternberg a sua narrativa de espeluzantes aventuras, em cujos quadros se estampa a figura impressionante e imponente de uma espia perigosíssima. Este cenário, segundo estamos informados, se baseia na autêntica aventura de uma celebre espia na grande guerra, a qual, interpretada em "Dishonored" por Marlene Dietrich, assume, com efeito, o porte de uma grande e tragica heroína, que se sacrifica pelo amor de sua pátria e morre, patheticamente, com um sorriso de serena convicção.

Victor McLaglen, o popular actor de "O Preço da Glória," tem neste filme Paramount o papel de segundo plano, em oposição ao de Miss Dietrich. Warner Oland, outro característico de renome, Gustav von Seyffertitz, Barry Norton e Lew Cody, são, entre muitíssimos outros, as principais figuras do elenco.

Sternberg divide com Miss Dietrich as honras desta formidável produção. São elles, Sternberg como criador e director da narrativa, e ella, como interprete de sua tragica heroína, que merecem as palmas por este grande e surpreendente drama do cinema falado, todo cheio de expectativas emocionantes e rico de lavores técnicos.

Para o campo estrangeiro, "Dishonored" é um verdadeiro "presente real." O seu ambiente de luxo, a beleza de suas mulheres, a maneira por que a historia se desenvolve, e até o fim tragicó e natural, são características que para logo assinalam esta produção como uma das mais populares.

A PARAMOUNT FARÁ PELO MUNDO INTEIRO A DISTRIBUIÇÃO DE "TABU"

A romantica historia de um amor nas ilhas paradisíacas dos mares do sul

A PARAMOUNT vem de incorporar ao seu programma o filme mais surprehendente deste anno!

Concluidas as negociações ha algumas semanas iniciadas, obteve a Paramount os direitos de distribuição, pelo mundo inteiro, do filme "Tabu," cujo fascinante romance, photographado pelo director F. W. Murnau numa excursão que durou dezoito meses, se desenvolve entre gente primitiva, bem longe da civilização, nas famosas "ilhas dos mares do sul."

Como se sabe, Murnau foi aclamado, em 1929, pelos críticos americanos como um dos melhores dez directores cinematographicos. Foi depois de haver conquistado justos louvores com produções como "Aurora," "A Ultima Gargalhada," "Os Quatro Diabos," que Murnau, deixando Hollywood, se tornou às ilhas oceaninas, de onde retornou há pouco, trazendo o filme de que aqui tratamos.

Elle queria produzir alguma coisa diferente—um filme dramatico-natural, que tivesse a paisagem luxuriante dos tropicos como pano de fundo e cujos interpretes fossem os próprios polynesianos, famosos pela sua uniforme e esplendida conformação physica, únicos habitantes daquelas quasi ignoradas regiões.

Em colaboração com Robert Flaherty, conhecido produtor daquela obra-prima, "Nanook do Norte," coube a Murnau escrever a historia de "Tabu," um fascinante romance de dois amantes nativos, cujo amor é destruído pelo inexorável tabú dos seus deuses pagãos. A palavra tabú, que significa "proibido," serve entre essa gente para designar os objectos consagrados às suas divindades. Qualquer pessoa ou cosa que se faça tabú, isto é, reservada aos deuses, não será jamais tocada por sén humano algum. É consagrada. Desafiar a inviolável proibição do tabú é ir contra os desígnios dos deuses—é correr risco de morte.

Para o cenário, escolheu Murnau a ilha de Bora-Bora, de indescritível beleza panaromica, um verdadeiro paraíso terrestre, longe da civilização e das suas contaminantes inovações de costumes. Se bem que os seus interpretes sejam homens e mulheres que nunca haviam visto uma cámara cinematographica nem nenhum dos apetrechos modernos de que se servem os productores de filmes, conseguiu Murnau que esses "actores" realizassem uma obra de absoluta sinceridade. Os dois principais figurantes — Reri e Matahi — são, neste particular, uma admirável revelação.

De lúzida córda negra, radiante de beleza e graça, artificiosa em suas negaças, Reri personifica a sedução da mulher dessa região de encantadoras paragens. E' ella a alma romanesca e tentadora desse paraíso semi-asiático. Matahi, o seu amante, é a bronzea figura do athleta gigante, proporcionado e agil como um deus grego. Ambos interpretam deante da



PERFECT CHORUS GIRL!

Believe it or not, this photograph shows nine chorus girls, not one! In other words, the perfect chorus girl is assembled, not born. Search for the one hundred per cent chorine among the group taking part in "Gente Alegre," Spanish musical, revealed that she does not exist. It took the anatomies of nine girls appearing in that picture to make the ideal "lady of the chorus."

camara como que sob a inspiração de tipificarem os seus amores da maneira mais natural e convincente.

Neste filme, nos revela Murnau aquella sua maestria inconfundível na arte da direcção, já pela reprodução authentica dos sons e cantos nativos, já pelas interessantes revelações que nos faz dos costumes polynesianos, reflectidos no symbolismo e na superstição de seu *falk-lore*. Uma das sensacionaes passagens deste filme é a dança característica dos nativos, dança marcada ao rythmico som dos *tom-toms* e canticos de conjuro.

O acompanhamento musical de "Tabu" foi escrito especialmente pelo Dr. Hugo Riesenfeld, que tomou por thème os motivos religiosos daquelle povo. A sua musica revela, numa magnifica combinação, o canto dos ilheus e a orquestração por elle creada, e assim obtém os efectos de interpretação sonica ás passagens mais emotivas da grande e bella narração pictorica.

Diferindo em tudo de quantas produções se tem feito nessas regiões quasi desconhecidas dos mares do sul, "Tabu" se destaca entre elles por ser uma obra feita a capricho, por um director de reconhecida fama, e ha de marcar, também, grande exito de bilheteria.

O PANAMÁ NA DIANTEIRA!

O GENERTE geral da Paramount na America Central, Harry Novak, tem razões de sobra para a sua satisfação, ao ver que o seu territorio se mantem na dianteira de todas os concorrentes, no concurso deste anno. Esse passo vitorioso deve-se aos bons apurados que tem feito a Zona-do-Canal, onde se acha o seu escriptorio no Panamá, e esse augmento de renda lhe assegura a victoria no primeiro trimestre.

Um outro de seus territorios, a Colombia, acha-se no segundo lugar na lista de entradas, mantendo-se Guatemala no sexto. Novak e todos os seus auxiliares estão dispostos a manter essa posição, para a conquista do premio.

Entre os outros territorios, ha a notar o do Chile, que tem feito grande esforço para alcançar o cimo, e assim é que, de um salto, vimos a sua percentagem de renda passar do vigesimo-quarto lugar para o quinto. Em quanto isto, desceu a Scandanavia do lugar que occupava. O territorio inglez, cognominado o "Buldogue," plantou-se assanhadamente no terceiro degrau, ao mesmo tempo que o "Blue Ribbon" da Australa conquista o quarto lugar. Os "gaulezes," apesar de que a França fez no anno passado, decahiram para o setimo degrau. A Italia, que estava no fundo, começa a mover-se . . . A Polónia e Cuba apresentaram, no decorrer do mes, sensíveis melhorias nas suas rendas.

Ao fazermos este resumo (12 de Março) nenhum comunicado telegraphico tinhamos recebido da Argentina e da Jugoslavia. Para que possamos, cada vez, publicar um apanhado geral do concurso, necessário se torna que todas as agencias centraes nos remettem telegraphicamente a somma de suas entradas. Rogamos-lhes cooperação.

Esperamos que todos os agentes tenham lido no nosso numero passado, o opportuno editorial escrito por Mr. Shauer, referente á venda do material de publicidade. A todos os agentes recomendamos que meditem sobre os seguintes ex-certos daquelle artigo:

"Hoje, mais do que nunca, os agentes territoriais da Paramount são julgados pelo interesse e esforço que desempenhem na venda e distribuição do material de publicidade. Ao agente não compete somente obter o contracto dos seus clientes exhibidores, mas, também, ver se os seus fregueses estão ou não tirando lucro com os filmes apresentados. Dahi a necessidade da mais intensa propaganda. O tempo que o agente gasta com o exhibidor, educando-o no melhor uso do material da publicidade, é tempo que resulta em beneficio de ambos — porque redunda em maior lucro de parte á parte, o que também vem augmentar o prestigio da nossa marca."





"DISHONORED"

Looks like Marlene Dietrich is high-hatting Victor McLaglen in this caricature by the staff artist of the "New York World-Telegram."

WEER EEN DIETRICH TRIOMF!

DRIVEND op de kruin van een ongeevenaarde populariteitsgolf, is Marlene Dietrich thans met haar tweede Paramount film 'Dishonored' op Broadway verschenen. Deze film is geregisseerd door Josef von Sternberg. De rolprent begon 5 Maart jl. te draaien in het Rialto Theater, te New York City en bleek onmiddellijk vanaf de eerste voorstelling een volkomen succes. De nieuwsgierigheid naar deze film was zoo groot dat de directie van het Rialto Theater de deuren om half negen 'smorgens openstelde voor het publiek.

'Dishonored' is een film, welke niet alleen naar den smaak zal zijn van oude Marlene Dietrich bewonderaars, doch haar tevens vele nieuwe enthousiasten zal verwerven. Er is absoluut geen vergelijking tusschen deze Marlene Dietrich en haar vorige prestaties. Het zij alleen gezegd, dat 'Dishonored' stukken beter is dan 'Marokko'.

Gebruik makend van een episode uit den Russisch - Oostenrijkschen oorlog heeft de regisseur een boeiend filmverhaal geschreven over de liefdes en intrigues van een verleidelijke spion, vertolkt door Marlene Dietrich. Naar verluidt is het verhaal gebaseerd op gebeurtenissen en avonturen uit het leven van een der meest beraamde vrouwelijke spionnen.

Victor McLaglen, de populaire ster van 'What Price Glory' en andere bekende films, speelt de mannelijke hoofdrol. De bijrollen zijn in goede handen bij Warner Oland, Gustav von Seyffertitz, Barry Norton, Lew Cody en vele andere gerontineerde spelers.

'Dishonored' is een ideale film voor buitenlandsche distributie. De dialoog is tot het minimum beperkt, door de intelligente regie van Josef von Sternberg. Na haar succes met 'Marokko' heeft Marlene Dietrich met 'Dishonored' beslag gelegd op de ereplaats onder de vrouwelijke filmsterren.

PARAMOUNT VERWERFT HET WERELD DISTRIBUTIE RECHT VAN "TABOE"

Een romance van primitieve liefde in het paradijs der Zuidzee.

PARAMOUNT heeft de hand gelegd op een der merkwaardigste en allerbeste rolprenten van dit jaar.

Het is zoojuist bekend geworden, dat Paramount het distributeurrecht heeft verworven van de boeiende film "Taboe," over het primitieve leven der bewoners van de Zuidzee eilanden. Deze film is door den wereldvermaarden regisseur F. W. Murnau meegebracht naar de Verenigde Staten, na een reis van achttien maanden, over een afstand van 5000 mijlen.

Murnau, die zoals bekend, in 1929 tot de tien beste regisseurs der filmindustrie verkozen werd na zijn succes met 'Sunrise,' 'The Last Laugh' en 'Four Devils,' keerde Hollywood meer dan ander half jaar geleden den rug toe, om zich maar de Zuidzee eilanden te begeven.

Hij had zich voorgenomen iets geheel apart te filmen — een realistische schets te midden der prachtige Polynesische tropen, waarin de rollen vervuld worden door duizenden stoere welgevormde Polynesiërs.

Met medewerking van Robert Flaherty, den vermaarden regisseur van 'Nanook of the North,' schreef Murnau zijn verhaal "Taboe" — een bekoorlijke, aandoenlijke liefdesgeschiedenis van een jongen en een meisje wier liefde gebroken wordt door het onverbiddelijke 'taboe' der goden. 'Taboe' betekent 'verboden'. Alles wat 'taboe' is, mensen, dieren, of dingen, is door de goden geheiligd. Men mag het niet aanraken. Wie het gevreesde 'taboe' trotseert, is een kind des doods.

Voor het filmen van dit verhaal koos Murnau het onbeschrijflijke schoone eiland, Bora-Bora, een waaraardsch paradijs, onaangetast door de beschafde wereld. Ofschoon zijn spelers nooit een camera of een film gezien hadden, gelukte het Murnau zuiver, natuurlijk en ongedwongen spel te verrichten.



OLD INDIAN CUSTOM!

Stuart Ervin seems to be all wrapped up in Eugene Pallette, or maybe it's the other way round. At any rate these two comics make merry at the expense of the legendary wild west in "Dude Ranch," Jack Oakie's new starring vehicle, with June Collyer and Mitzi Green.

krijgen. Speciaal het spel der hoofdrollen, Reri en Matahi is een openbaring.

De verleidelijke zinnelijkheid der tropen wordt op bewonderenswaardige wijze weergegeven door de zwarte, onweerstaanbaar aantrekkelijke Reri. Zij personificeert de liefde en het charme der Zuidzee. Matahi, haar minnaar, is een stoere, prachtig ontwikkelde reus, schoon als een Grieksche god. Hun natuurlijk charme en hun ongedwongen spel voor de camera is even roerend als verkwikkend.

Murnau geeft wederom blijk van zijn buitengewone begaafdheid als regisseur, door de behandeling van het technisch gedeelte der opnamen, met name de productie van geluiden en stemmen, terwijl hij een zeer onderhoudend beeld geeft van het leven, de gewoonten en gebruiken en de talloze overleveringen der Polynesische bevolking. Een sensationeel gedeelte van de film is de verfilming der bevallige dansen, onder begeleiding van tam-tams en eigenaardig, huiveringwekkend gezang.

'Taboe' is op meesterlijke wijze door Dr. Hugo Riesenfeld met muziek gesynchroniseerd.

De partitura van Riesenfeld volgt het rythme en den aard der zangstemmen, welke in verschillende delen van de film gehoord worden, waardoor de realistische en dramatische waarde en het effect onnoemelijk verhoogd worden.

'Taboe' wijkt in alle opzichten geheel af van andere producties in den vreemde vervaardigd en is dientengevolge een film prestatie welke den geblaseerden bioscoop bezoeker iets nieuws verschafft. Het is een origineel, onderhoudende film, wier succes verzekerd is.



Credit this modernistic "Peet First" poster to Finland showmanship.

DE KANAAL ZONE NUMMER EEN

DE brede grijns op het gelaat van Harry Novak, algemeen directeur voor Zuid-Amerika is dadelijk verklaard, indien men den stand van het concours even bekijkt. Een zijner onderafdelingen, de Kanaal Zone, prijkt nog steeds en voor de tweede achterenvolgende maand aan het hoofd van het staatje der percentages, waardoer deze divisie zich zoo goed als van den eersten kwartalprijs heeft verzekerd.

Een zijner andere kantoren, met name, Colombia, is nummer twee, terwijl Guatemala, eveneens onder zijn bewind, de zesde plaats bezet. Alle drie hebben hun percentage ver overschreden, hetgeen duidt op den geest onder Novak's personeel. Men merkt dat zij willen winnen!

Onder de overige divisies is het een algemeene worstelpartij geworden. Chili vloog van de vier en twintigste plaats naar de vijfde plaats, terwijl Scandinavie een duizelingwekkende smak maakte. De 'Bulldogs' van Groot Britanie bromden en beten hun weg naar de derde plaats, op den voet gevolgd door de 'Blue Ribbon' divisie der Australiërs. Frankrijk spoedde zich klaarblijkelijk voort in een te snel tempo en moest de hoogste rangen afstaan aan zes andere kantoren. De Fransen staan nu op de zevende plaats. Italie is mit den put doch ver van het vastgestelde percentage verwijderd. Polen zoowel als Cuba verdienen cervolle vermelding door een spurt, die hun posities aannemerkebly heeft verbeterd.

Bij het schrijven van dit artikel (12 Maart) hebben wij nog geen bericht ontvangen van Argentinië en Joegoslavië. Wij wenschen deze twee kantoren — en wat dat betreft, alle kantoren — nog eens met nadruk opmerksam te maken op het tijdig verzenden van hun telegraafnummers, die ons niet later dan den 10e van de maand dienen te bereiken. Wees zoo goed uw volle medewerking in deze te verleenen.

Wij hopen dat alle lezers van dit maandblad het kernachtige artikel van den Heer Shauer gelezen hebben, in onze vorige editie, betreffende de belangrijke rol van den reclame verkoop. Het volgende uittreksel van dat artikel is hiermede gericht tot elken verhuurder:

"Meer dan ooit wordt een Paramount verhuurder heden ten dage beoordeeld naar zijn prestaties en zijn houding ten opzichte van den verkoop van reclame artikelen.... Een Paramount verhuurder behoort thans te beseffen, dat het onderteeken van een contract door een exploitant niet voldoende is. Het is tevens zijn taak te zorgen, dat zijn klant geld verdient met de door ons verhuurde films... de extra tijd besteed aan een afnemer, om hem gebruik te laten maken van ons reclame materiaal, wordt later dubbel en dwars vergoed door meer contracten, groter vertrouwen in Paramount van de zijde van den afnemer en door verhoogd prestige van Paramount."



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Cables: PARAMOUNT

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Cables: PARAMOUNT

ROBERT ROSENTHAL

Reichensteinerstrasse 14

Basel, SWITZERLAND

(Cables: EOSFILM)

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Cables: PARAMOUNT

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Paris, FRANCE

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SOCIETE ANONYME FRANCAISE DES FILMS PARAMOUNT

67-69 Rue Fessart

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Maurice Poirier, Branch Mgr.

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15 Rue Alexandre Duval

Rennes, FRANCE

(Shipping Station)

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2 Rue Galliera

Bologna, ITALY

Branch Manager

S. A. F. DES FILMS PARAMOUNT

5 Rue d'Amiens

Lille, FRANCE

Henri Dessort, Branch Mgr.

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15 Rue de la Gare

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Hugo Tosi, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

23 Rue Tewfik

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Maurice Faroud, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

51 Chaussee de Haecht

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Cables: PARAMOUNT

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PARAMOUNT FILMS, S. A.

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Bilbao, SPAIN

Manuel de Diego, Branch Mgr.

THE OBSERVATION TOWER •



*
Now
and
then
the
Editor
takes
a
look!
*

INASMUCH as John Hicks is celebrating his tenth anniversary as "Aussie" leader this month, we will start this series off with a story told on him when he was still in the domestic distribution department.

In the course of his duties as branch manager at Minneapolis, Mr. Hicks contracted with a theatre in his territory for a repeat showing of "Don't Change Your Husband." His recommendation to Home Office was to the effect the price obtained was equitable, etc.

In the meantime, he was promoted to the position of assistant sales manager at Home Office, and he arrived in New York before the above-mentioned contract was received. One of his first official acts was to reject the contract and write the new branch manager that it was not enough money out of this town. So the latter resold the account at a higher figure.

The joke was this: not until he received the second contract did Mr. Hicks realize that he had turned down his own contract!

* * *

SPEAKING of John Hicks, we recall that before he left New York to assume his new duties in Australia back in '21, he was tendered a surprise luncheon at the Commodore Hotel by his Home Office associates. Mr. Kent, on behalf of the sales organization, presented him with a diamond-studded set of cuff links, vest buttons and studs.

Among those present were E. E. Shauer; M. A. Shauer, at that time manager of the ad sales department; and R. E. MacIntyre, who was then special representative. About a year later, "Bob" MacIntyre followed John Hicks into the foreign fold and went to China. Five years after that, Mel saw the light and joined the Foreign Legion. Now he commutes between Hollywood and New York and New York and Paris. Join the Foreign Legion and see the world!

* * *

What does it profit a man if he has a beautiful theatre but does not run Paramount pictures?

* * *

RIIGHT now sports sections in the papers are headlined with news of the baseball season which is just around the corner. Soon the raucous cry of "Batter up!" will resound throughout the land and Babe Ruth will try for another home-run record.

You want to know what all this has to do with Paramount and pictures? Well, it reminds us of something that Scotty Chesnut once said many years ago when he

"I Remember—"

Editorial Note: Your Editor rounded out twelve years of service with Paramount on March 13. If you don't believe it, ask P. H. Stilson, general traffic manager. He hired us as shipping clerk in the export department back in 1919. We claim that twelve years in the organization almost makes us a veteran. We modestly say, almost, because there are real old-timers here whose association with the company dates back to pre-war days. Be that as it may, twelve years offer sufficient background from which to draw a few reminiscences. We openly confess that we have refreshed our aging memory with a ramble through the files of "Paramount Pep," the house organ that was religiously read by all the faithful brethren in the good old days of 1919-20-21-22-23. For the most part, our random recollections—reinforced by some choice reprints from "Paramount Pep"—will deal with foreign department personalities. The first installment of these meandering memories is published on this page. They will be continued in the next two or three issues.

was a salesman in the Atlanta exchange. Scotty used to be a baseball umpire, and he occasionally lapsed into baseball lingo.

He said, "Don't try to win every argument with an exhibitor. Feed him a 'ball' once in a while; it doesn't do any harm. But when it comes to price, strike him out!"

Scotty assiduously practiced what he preached; that's why he's our branch manager now at Jacksonville.

* * *

Early to bed, early to rise used to make men wealthy and wise. Now if you want to make your mark, you have to work long after dark.

* * *

EVERY time we hear the phrase, "meteoric career," we think of S. R. Kent. It describes his progress in our company to a T. When we joined Paramount, Mr. Kent was special representative in charge of the Kansas City district. Shortly afterward, he was appointed sales manager at Home Office, and in January 1921 he became general manager.

One of the things Mr. Kent has always stressed in his talks to salesmen is the importance of good personal appearance. We have heard him say on many occasions, "If I were out of a job and had only ten cents in my pocket, I would get a shoe shine."

One of the most interesting talks that Mr. Kent ever made was on this very subject. He was speaking to the class of the Second Salesmen's School, of which we were lucky enough to be a member. And to drive home his point, Mr. Kent cited this personal experience:

"Years ago," he said, "I was selling high-grade jewelry to an exclusive class of buyers. One morning I called on the buyer of a prominent jewelry concern, obtained an immediate audience and proceeded with my little selling talk."

"I had talked for perhaps fifteen minutes, carried away by my own enthusiasm, when I realized that my customer was not giving me his attention. He seemed to be looking beyond me, not into my face as I wanted him to. I felt my strong, carefully prepared arguments slipping. Something was wrong. Suddenly I drew my hand across my face and found I had not shaved that morning, and the whiskers stood out like bristles.

"The result was that I could not interest the buyer. I lost interest myself. I was embarrassed. Believe me, from that day on, I have been solidly sold on the idea of personal appearance from the top of my head to the tips of my shoes."

"It isn't necessary to have a large expensive wardrobe. The real big business man of today will talk more readily to a man with a \$15 suit of clothes that is cleaned and pressed, than he will to a man with a \$100 suit that looks sloppy and unpressed."

"Watch your personal appearance. It's important. It counts."



This cartoon originally appeared in "Paramount Pep" about ten years ago!



Vol. 4 No. 4

APRIL, 1931

Worth: Everything you can give it

OUR 20TH BIRTHDAY JUBILEE PROGRAM

1912

1932

Bridging 20 Years of Paramount History



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

APRIL, 1931

No. 4

"AN EXTRA DIVIDEND IN EXTRA EFFORT"

I HAD to deny myself the pleasure of attending the Atlantic City meeting, but I received a first-hand account of it from Mr. Seidelman, Mr. Graham, Mr. Blumenthal and others who were present. And one of the things that impressed them, and which they repeated to me, was Mr. Kent's striking declaration that, "Paramount has a big investment in manpower and expects an extra dividend in extra effort this year." As one thoroughly familiar with the loyal spirit of the Foreign Legion, I feel perfectly safe in assuring Mr. Zukor, Mr. Lasky and Mr. Kent that you men will put that necessary extra effort and extra thinking into your jobs which the times call for and our company needs. I am certain that, after you have studied the new lineup of product, you will agree with me that we have everything in our favor to enable us to achieve a greater success and prosperity than ever before in our history.



FOR 20 YEARS PARAMOUNT PRODUCT AND PRINCIPLES HAVE LED THE INDUSTRY*

TWENTY years of leadership!

Twenty years of furnishing to exhibitors and the public the world's finest motion pictures in quantity.

More important, twenty years of living steadfastly up to the original high ideal of entertainment, quality and service envisioned by Adolph Zukor.

Paramount is more than a picture company, more than a great international institution with far-flung office buildings, studios and exchanges enough to form a large city, and manpower sufficient to inhabit it.

Paramount is a never-failing source of great shows, delivered when and as promised, a trademark of dependability and fair dealing, a protector of exhibitor investments, the foremost bulwark of the industry, staunch and strong as Gibraltar.

The leading stars, the most successful directors, the outstanding creative talent in all branches in every season are identified with Paramount. Individuals come and go; Paramount goes marching on!

Hundreds of theatre men have made fortunes by relying exclusively on Paramount product. Hundreds will get rich from this wise policy. No-

body who has placed his chief reliance in this company has made a mistake.

The acting profession respects Paramount. It is the highest ambition of players to work in our studios. It is the mark of superior merit.

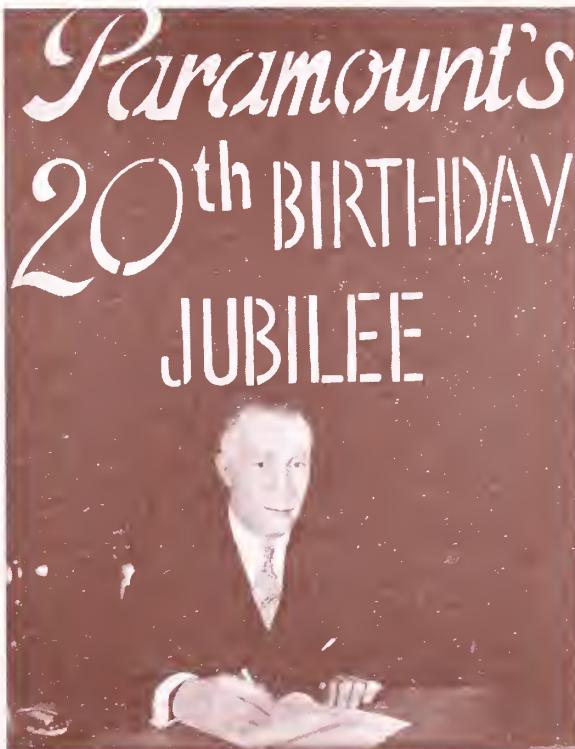
Exhibitors like to deal with Paramount. It is profitable, and square dealing is appreciated.

The public gives its patronage to Paramount showmen. Quality product and our widespread publicity and advertising have won them.

Here is no mere commercial enterprise actuated by the desire for profit alone. Here is a responsible, stable institution built upon solid rock, convinced that its purpose of supplying the best popular entertainment to the world millions is a high and essential mission.

Those who buy from Paramount buy more than film in cans. They buy the high ideals, the dependability, the quality guarantees and the other assets symbolized by the Paramount trademark that money cannot buy.

Today we reaffirm our faith in all that Paramount stands for. We believe that the program of pictures announced in this book will earn for this company a deeper regard and a loftier leadership than ever before.



ADOLPH ZUKOR
The Guiding Genius of Paramount.

*Reprinted from Paramount's 20th Birthday Jubilee Announcement Book.

Paramount's 20th Birthday Jubilee



PARAMOUNT TO CELEBRATE TWO DECADES OF LEADERSHIP IN THE INDUSTRY WITH STRONGEST LINEUP OF PRODUCT IN ITS HISTORY

WITH the ringing declaration that, "Paramount must have been fundamentally right to maintain its leadership in the industry for twenty years," S. R. Kent, vice president in charge of distribution, outlined to the delegates present at Atlantic City for the annual Spring sales conference (April 15-18) the ambitious program and plans that have been lined up for the 1931-32 season to celebrate our company's 20th Birthday Jubilee.

Among those in attendance was a Home Office foreign delegation, headed by J. H. Seidelman, which included two visiting legionnaires, John C. Graham, general foreign representative and managing director for Great Britain, and Ike Blumenthal, assistant general foreign representative.

The absence of Adolph Zukor, Jesse L. Lasky and E. E. Shauer was keenly felt by everyone present. Mr. Kent explained that Messrs. Zukor and Lasky had decided to remain right on the job supervising every detail of the new production schedule, while Mr. Shauer had stayed away upon the advice of his physician. However, the delegates were happy to hear that the Foreign Legion's leader is making steady progress in regaining his health and strength, and would be with them next year.

The Foreign Spokesmen

Mr. Shauer would have blushed for sheer modesty had he heard Mr. Kent and George Schaefer, who presided at the meeting, laud his leadership and pay eloquent tribute to the foreign department for breaking all records during 1930 despite terrific obstacles.

Upon Mr. Seidelman devolved the pleasant duty of giving the domestic boys a vivid bird's-eye view of Paramount's international activities. Most of the delegates were amazed to learn that the foreign department is operating forty-eight theatres, with six more under construction. No less a surprise was the interesting fact that our foreign revenue is derived as follows: 53% from English-speaking territories,



Ike Blumenthal



J. H. Seidelman



John C. Graham

14½% from Spanish, 13% from French, and the rest from the remaining territories.

Messrs. Graham and Blumenthal also spoke briefly. The former declared that, in point of service, he was a real veteran, having joined the company in 1915. He emphasized that although international in operation, Paramount is now national from a picture standpoint—preparing entertainment for each country individually according to its language, customs and needs. Mr. Blumenthal delighted the gathering with his informal remarks and passed on greetings from several ex-domestic members of the foreign department as well as good wishes from Marlene Dietrich, whom he had seen in Paris.

Kent At His Best

There were several other speakers chiefly from the Home Office executive staff, who were listened to with close attention, and whose remarks we will quote a little further on. But the chief burden of reviewing the new lineup of pictures and outlining next season's policies fell on the shoulders of Mr. Kent, and he was never in better form.

For hours, he held the rapt interest and attention of the entire assemblage, running the whole gamut of production and distribution in his usual brilliant, epi-

grammatic style. He is an unconscious sloganizer, possessing the knack of illuminating a profound thought or complex subject with one flashing phrase. For instance, he hit the alibi of depression squarely on the head, when he said, "There is no substitute for good motion pictures." And again, "A good motion picture is doubly valuable in times of depression." It is a fact that in bad times theatre patrons shop around more for their entertainment, with the result that the good picture draws abnormally well at the box office.

The Operating Committee

Analyzing the 1931-32 product, Mr. Kent stated in unequivocal terms that this 20th anniversary program of pictures, backed as it is by two decades of production experience and the vast resources of three great studios in Hollywood, New York and Paris, presents the strongest lineup of productions in the history of Paramount.

Mr. Kent made it clear that the new schedule does not express the ideas of any one man or department, but represents the concerted efforts of a special Operating Committee, recently formed, which includes officials of the production, distribution and theatre departments. This is the greatest

step forward yet taken by Paramount to guarantee product of quality, variety and box office insurance.

Furthermore, the production department has been greatly strengthened by the addition of new manpower, which will definitely be reflected in next year's pictures. Stories were given particular attention by the Operating Committee, so it may truthfully be said that those finally chosen are the cream of all the available stage hits, originals and best-selling novels.

International Specials

In all, Mr. Kent said, about 70 feature pictures will be made, many of which will contain a lot of new personalities. It is noteworthy that only one-half of these 70 is actually announced, thus leaving the Operating Committee free to choose stories of timely interest for the remaining releases. This is a continuation of the flexible production policy started last year.

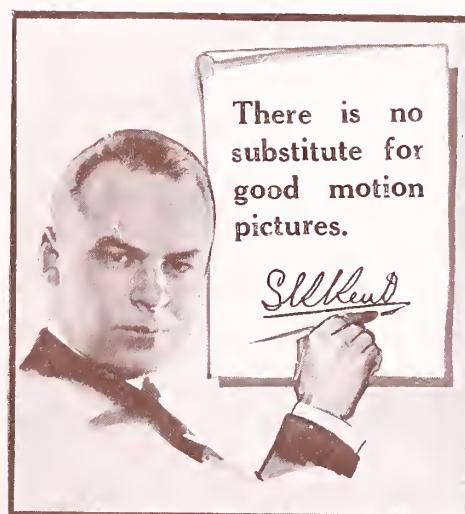
A significant aspect of the new lineup is that it includes three juvenile films, "Huckleberry Finn," "Tom Sawyer, Detective" and "Sooty."

For the benefit of the foreign delegates present, Mr. Kent stressed the fact that while the bulk of the product is primarily designed for the American market and English-speaking countries, the big, outstanding, costly specials will be readily available for distribution the world over because of these three factors: (1) the basic idea in each is of universal interest; (2) in producing them the emphasis will be placed on action rather than on dialogue; (3) each will have a musical background, which will add to its international appeal as well as enhance its entertainment value.

Editorial Note: These specials are featured and analyzed on pages 4 and 5.

Gigantic Ad Campaign

By the time Mr. Kent finished his thrilling description of the individual productions, every man present was convinced in

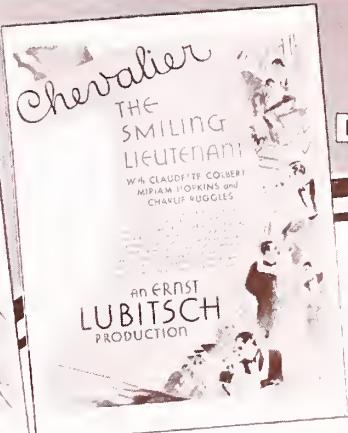


There is no
substitute for
good motion
pictures.

Silent

(Continued on page eight)

Paramount's Outstanding International Specials



NEXT SEASON'S BIGGEST HITS!

World-famous stars in celebrated stories, produced by the screen's master directors

"THE SMILING LIEUTENANT," a Chevalier-Lubitsch production that cost a million dollars and looks it! With an all-star supporting cast, headed by Claudette Colbert, Miriam Hopkins and Charlie Ruggles. Music by the famous Viennese composer, Oscar Straus.

"LOVE ME TONIGHT," with Maurice as a modern singing vagabond of the Paris streets. H. D'Abbadie D'Arrast will direct. Story is based on Marcel Achard's French stage hit, "La Vie est Belle."

3RD CHEVALIER FILM. The most popular male personality in show business will star in still another knockout production.

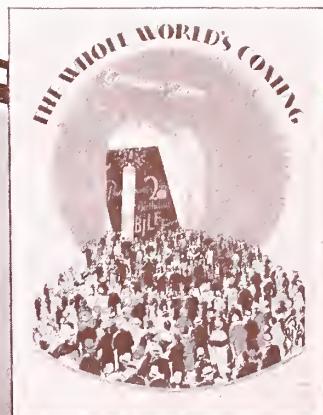
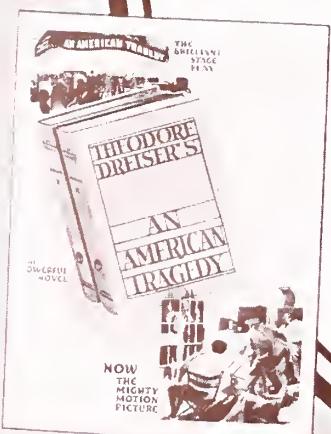
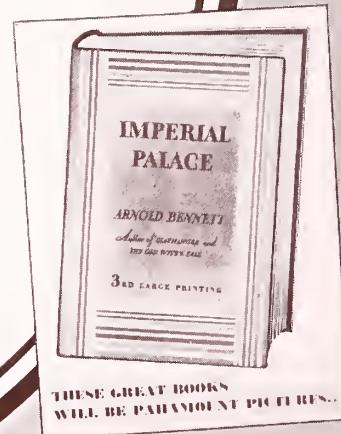
"INDISCRETION," starring the glamorous Marlene Dietrich in a Josef von Sternberg production. A guaranteed money-maker!

"AN AMERICAN TRAGEDY." The whole world is waiting to see this Josef von Sternberg dramasterpiece, based on Theodore Dreiser's powerful novel, which has been translated into many languages. The superb cast is headed by Phillips Holmes and Sylvia Sidney.

"DR. JEKYLL AND MR. HYDE." Robert Louis Stevenson's innumerable drama of dual identity will be made on a tremendous scale, with Fredric March in the title role and Miriam Hopkins as the sweetheart.

"DAUGHTER OF THE DRAGON," a tingling thriller based on a story by the famous Sax Rohmer. Anna May Wong, sensation of two continents, and Warner Oland will head a special cast.

"IMPERIAL PALACE," Arnold Bennett's smashing best-seller will be even greater as a Paramount picture!



On 20th Birthday Jubilee Program



FOR SHOWMEN THE WORLD OVER!

Everyone of these giant attractions will be suitably adapted for the foreign market

HAROLD LLOYD. The mighty monarch of mirth will soon start on his most elaborate picture—packed with more comedy dynamite than any of his previous efforts. It's like money in the bank!

"CHINA," (tentative title) co-starring that new electrifying actress, Tallulah Bankhead, and handsome Fredric March, the new male idol of the fans, in an intense love drama by John Colton.

GEORGE BANCROFT will appear in three mighty vehicles that will give full scope to his virile acting and forceful personality.

"A FAREWELL TO ARMS" by Ernest Hemingway, has been hailed as "the greatest novel written by any living American." The picture with Gary Cooper and a great cast will be a cinema classic!

"TABU," made to order for the foreign department, this startlingly different film romance produced in the South Seas by F. W. Murnau is playing to crowded houses in its sixth sensational week at the Central Park Theatre, New York.

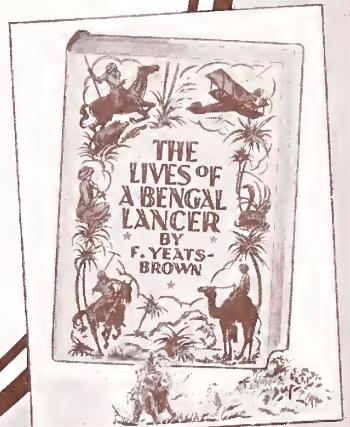
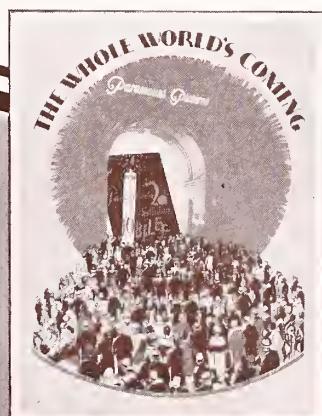
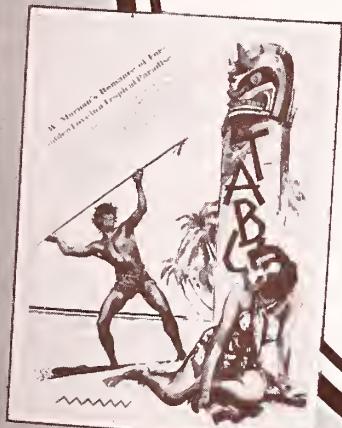
"ROSE OF THE RANCHO," a spectacular all-Technicolor production of David Belasco's colorful and blood-stirring romance. The popular cast is headed by Dolores del Rio and Richard Arlen.

"THE ROUND UP." This greatest of all outdoor action thrillers will be made on a big circus scale, with jolly Eugene Pallette playing the famous role of Sheriff "Slim" Hoover.

"THE LIVES OF A BENGAL LANCER." Millions are reading and praising this exciting novel, which Paramount will screen in India!



TALLULAH BANKHEAD. FREDRIC MARCH





ALL FOREIGN LANGUAGE PICTURES PROGRAM CALLS FOR 100 FEATURES

COINCIDENT with the announcement of the new domestic lineup of product comes publication of the details of the new program of foreign language pictures for 1931-32. According to the report of the Executive Committee, which is composed of J. H. Seidelman, Robert T. Kane, John C. Graham and Ike Blumenthal, all foreign talkies, with the exception of the French versions of the Chevalier pictures, will be produced in our Paris studios.

Fortified by a tremendous amount of knowledge and experience gained during the first year of operation, the Executive Committee has mapped out an ambitious production schedule for the Paris studios which will enable Paramount to maintain and strengthen its leadership in the foreign market.

Immediate plans call for the making of 40 full length features and approximately 60 shorts. *These will all be orig-*

inal productions, based on material of local origin, and will not be versions of any American films. About fifty per cent of the pictures will be made in French, and the others principally in Spanish, German and Swedish.

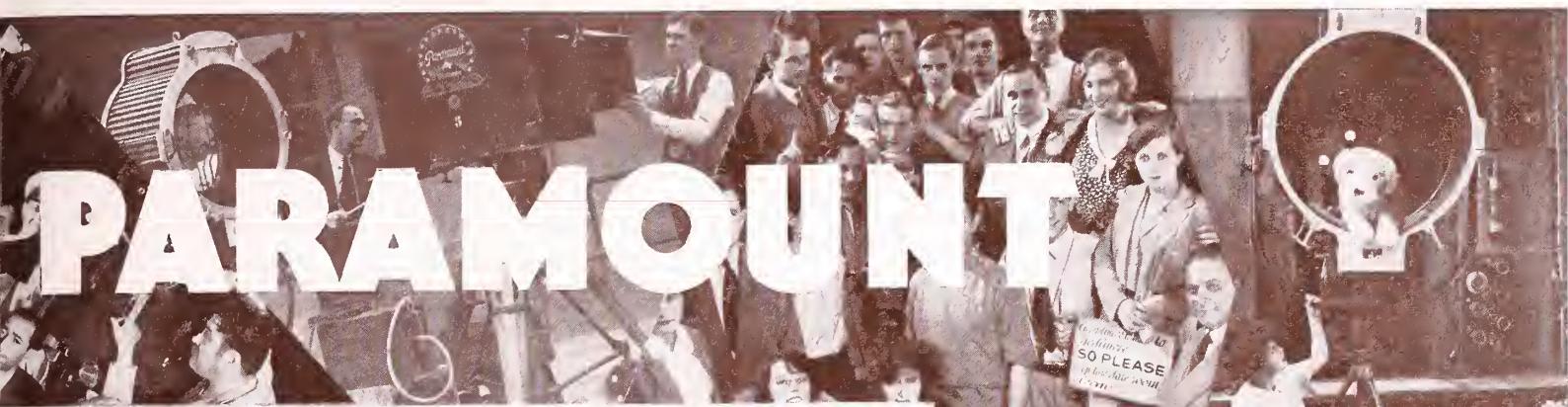
Among the feature pictures there will be four super-lux international specials, conceived along new lines, making them available for all countries. The best foreign artists obtainable will be used in these productions, and the stories will be developed in such a way that emphasis will be placed on the action and music, reducing the dialogue to an absolute minimum.

In addition to the above schedule, the Paris studio will synchronize, dub, super-impose or adapt all American-made productions that are suitable for the foreign market.

The outstanding aspect of

PARIS STUDIOS





TO BE PRODUCED IN PARIS STUDIOS; AND SHORTS INCLUDING 4 SPECIALS

the foreign program is the distinction and diversity of the authors, artists and directors who will be represented.

The Committee of Authors recently organized at the Paris studios to select original stories for production, includes many of the best known writers of France, under the chairmanship of Pierre Benoit. Some of the works to be filmed in the near future are: "Marius," by Marcel Pagnol; "Rien ne va Plus," by Saint - Granier; "L'Homme en Habit," from the pen of Yves Mirande, and an original by Sacha Guitry.

In addition to his literary contributions, Saint - Granier, who achieved an enviable reputation as an author-playwright-actor, has been engaged as a supervising producer.

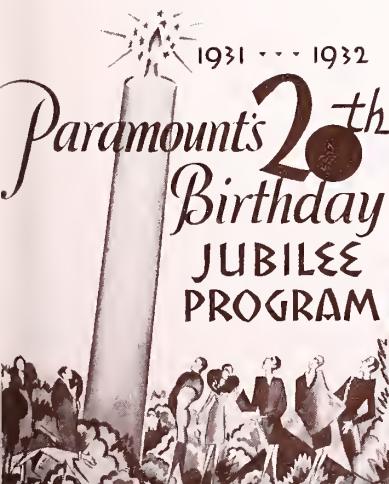
The list of distinguished artists and directors is a long and

impressive one. Among the French players are Fernand Gravey, Saint-Granier, Henry Garat, Marguerite Moreno, Thomy Bourdelle, Suzy Vernon and Robert Burnier.

The directors include Alexander Korda, Dimitri Buchowetski, Louis Mercanton, Leo Mittler, Roger Capellani, Jean de Marguenat, E. W. Emo and Adelqui Millar.

Evidence of a desire to make the pictures as technically perfect as is humanly possible is indicated by the fact that arrangements have been concluded to install the Western Electric Noiseless Recording equipment in the Paris studios.

From all of the foregoing it must be obvious that the future activities of Les Studios Paramount will be a continuation of the accomplishments of the first year, which, in themselves, constitute one of the outstanding achievements of the motion picture industry.



Paramount's 20th

Birthday Jubilee

1912 1932



RUTH NICHOLS

Daring aviatrix, who holds many speed and altitude records for woman fliers. She will take off on a solo flight to Europe at an early date, and Paramount Sound News will make shots of the daring feat.

(Continued from page three)

his own mind that the new group represented the greatest bunch of down-to-earth pictures Paramount had ever announced. Little wonder, then, that they cheered themselves hoarse when Mr. Kent relayed to them Mr. Zukor's telephone message that, "Never before have I been more optimistic about our lineup and the future of our company."

To celebrate fittingly Paramount's 20th Birthday, Mr. Kent stated that we will not only stage a Paramount Week in September, but that the entire month has been designated as Jubilee Month, and will be backed up by a gigantic national advertising campaign in newspapers, magazines and over the radio, for which a half million dollars has been appropriated.

Historic Trailer

Next to Mr. Kent's talk, nothing impressed the delegates so much as the special production trailer they viewed—a seven reel compilation, produced by Arch Reeve at the Hollywood studios, entitled "Twenty Years of Progress." It depicts the history of our company from 1912, when Mr. Zukor first distributed "Queen Elizabeth," starring Sarah Bernhardt, down to the present day, including shots of some of the forthcoming pictures. It is good enough to be booked into any house, and our theatre department purposes to

run it—after editing it somewhat—in all our Publix Theatres.

Short Features

Among the first to address the delegates was Emanuel Cohen, editor of Paramount Sound News and manager of the short feature department. In introducing him, Mr. Kent said that besides his regular duties, Mr. Cohen would hereafter have a voice in the feature production as well, so that full advantage might be taken of his fine showman-production mind.

As announced by Mr. Cohen, the shorts for next season consist of 104 issues of the Sound News, 32 two-reels, and 100 one-reelers divided as follows: 18 Screen Songs, 18 Talkartoons, 12 Paramount Pictorials, and 52 Paramount Acts.

After reviewing some of the outstanding scoops registered by Paramount Sound News during the past year, Mr. Cohen spoke of the instantaneous popularity that the British News Reel, recently established, had attained, and declared that more foreign newsreels were contemplated, namely in France, Germany and Spain.

Mr. Cohen further announced

that arrangements had been made for Paramount Sound News to record exclusively two epochal adventures of an unprecedented nature, one over land, the other under sea. These exploits are the venture of Sir Hubert Wilkins' to the North Pole in the submarine "Nautilus," and a solo flight by Ruth Nichols, noted woman flier, who will attempt to span the ocean by air to Europe, thus duplicating the pioneering feat of Lindbergh.

Other Speakers

Mr. Sam Katz, vice president in charge of theatres, was another speaker who made a most interesting talk. He expressed great confidence that the new program would help protect the several hundreds of millions that Paramount has invested in its Publix Theatres.

Mr. Ralph Kohn, treasurer, spoke on the splendid financial condition of Paramount and predicted that those Siamese twins of success—good product and staunch manpower—would enable our company to come thru this year with flying colors.

Another speaker who was listened to with great interest was Mr. George Akerson, ex-secretary to President Hoover and



SIR HUBERT WILKINS

Noted polar explorer, who will attempt to reach the North Pole under the ice in his polar submarine, "Nautilus." Sound film records of this expedition will be turned over to Paramount Sound News.

now a member of our executive staff. He stressed the need of clean pictures and clean advertising—two things Paramount has always championed—and concluded with the stirring admonition, "Keep your faith in Paramount, for Paramount has pinned its faith in you."

Russell Holman, advertising manager, and the man responsible for the magnificent new announcement book, received an ovation when he was called upon by Mr. Kent to outline the big advertising plans for next year. A. O. Dillenbeck, of Hanff-Metzger, who gave details of the national advertising campaign, and James Clark, ad sales manager, who gave a very forceful talk on the importance of ad sales, concluded the speakers.

Kent's Peroration

In rounding out this recital, no more fitting closing message could be written than the one given to the delegates by Mr. Kent. He emphasized that the depression is not an alibi; that along with intelligent, intensive selling, there must be extra care and judgment used in operating costs, since every dollar saved equals two earned; that we have been up against tough times before and have thought and fought our way thru; that all the executives have unlimited faith in Paramount's manpower; and that "we can lick any depression with such a bunch of hits as we have in our Jubilee Program!"



CUT YOURSELF A PIECE OF CAKE!

Here are four of the players who will participate in Paramount's 20th Birthday Jubilee celebration—Carole Lombard, George Bancroft, Ruth Chatterton and Clive Brook. Incidentally, our production department has great plans for every one of these players; perhaps that's why they're so smilingly happy about cutting themselves a piece of birthday cake.

Paramountees in the "PURELY PERSONAL" News of the Month

GERMANO NEW MANAGER OF SAO PAULO BRANCH



FROM South America via John L. Day, general manager, comes the announcement that Pedro Germano has been promoted to the branch management of the Sao Paulo office in Brazil, succeeding Bruno Cheli, resigned.

Pedro Germano Here we have another example illustrating the time-honored policy of our company—"Paramount opportunities for Paramount men." Mr. Germano, who is a veteran Paramountee, has had wide experience in film distribution and is eminently fitted to manage this important branch.

We wish Mr. Germano every success in his new post!

"AUSSIES" TENDER HICKS TESTIMONIAL BANQUET

TO commemorate his tenth anniversary as managing director for Australasia, the senior members of the Sydney office and the New South Wales branch tendered John W. Hicks, Jr., a testimonial banquet on March 23 at the Hotel Australia in Sydney. The occasion also served to welcome home Bill Clark, after his trip to the United States.

J. A. Sixsmith, secretary-treasurer, who presided, read wires from the various branches, stating that everyone was celebrating Mr. Hicks' anniversary that day either with a luncheon or a dinner.

The high spot of the evening was Mr. Hicks' talk, which, from all accounts, was delivered with all the force and sincerity at his command. He spoke at length on the manpower of the organization, the stability of Paramount, the local theatre situation and the present depression.

On this last point he was very emphatic. "There is no doubt about it. There is a depression. Admit it, and then forget it. You Australians must have more confidence in your country. That is the only way for you to pull out of this present situation."

A "BLUE RIBBON" BABY!

THE Australian firm of Mr. and Mrs. Frank Deane in Sydney announce as part of their expansion program the arrival on March 20 of David Alexis Deane, who has been admitted to full partnership. The newcomer weighs nine and one-half pounds and has a winning smile. When interviewed, young Deane delighted his parents and astounded our reporter by shouting lustily, "If it's a Paramount picture, it's the best show in town."

The proud father, Frank Deane, is purchasing manager of our Australian organization. He is a brother of Albert Deane of the Home Office staff. Congratulations to Mr. and Mrs. Frank Deane!

FOREIGN LEGION'S LEADER SHOWERED WITH BIRTHDAY CONGRATULATIONS

MR. E. E. SHAUER'S birthday on April 6 was remembered by his host of friends in the organization who showered him with greetings of good will and good wishes. From every quarter of the globe and in all languages, including Esperanto, came congratulatory cables of



E.E. Shauer

esteem and affection. On behalf of the entire membership of the Foreign Legion, PARAMOUNT AROUND THE WORLD swells the chorus of congratulations. We wish him many happy returns of the day and many more years of abounding good health!

PARAMOUNT SOUND NEWS GETS EXCLUSIVE AND AMUSING SHAW INTERVIEW

THERE are a lot of people in this world whom George Bernard Shaw would like to kill, it was revealed recently when the distinguished English author and playwright granted an exclusive interview to Paramount News on the subject of capital punishment.

Shaw, however, stated in the interview that he is against capital or any other kind of punishment, and



LET'S GEORGE DO IT!
Emanuel Cohen, Editor of Paramount News, directed George Bernard Shaw, "Marry let George do the talking when the 'shooting' started."

went on in his own inimitable way to outline a plan which he thought would

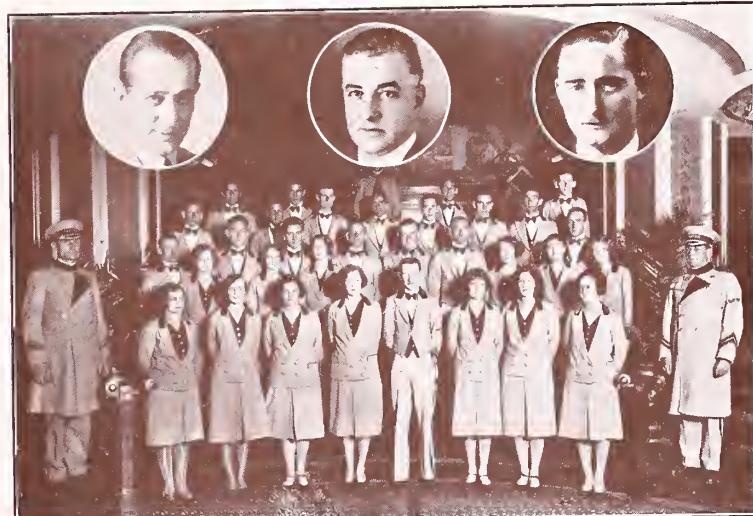
be successful and worth trying.

"I think it would be a good thing,"

he said, "to make everybody come up before a properly appointed board and justify his or her existence. I think that you will admit that if we all had to go before a board like that we would be more careful to make ourselves useful members of society."

The interview with Shaw was one of several special features included in

the first few issues of the British edition of Paramount Sound News.



"BLUE RIBBON" INTERPRETERS OF "PUBLIX SERVICE"

In plainer English, this is the management and staff of Paramount's recently acquired Capitol Theatre, Melbourne, Australia. Inset photo in center is that of James L. Thorley, general manager; inset right is Leonard Penley, advertising and house manager; inset left is Ted Henkel, musical conductor. Lack of space prevents us from identifying the individual members of the staff, but we have no hesitation in saying that they are a fine-looking body of clean-cut youths and charming young ladies.

FROST HONORED BY DANISH GOVERNMENT

HARALD FROST, branch manager in Copenhagen, has been designated by the Danish Department of Justice as a member of a special committee that will investigate motion picture theatre and film conditions in Denmark.



Harald Frost

In view of the fact that Mr. Frost represents an American film company, his appointment as member of a government agency has created a sensation both in the industry and in political circles. All the other members are Danes, representing Danish commerce and institutions.

We heartily congratulate Mr. Frost on his appointment, which is not only a compliment to him but a distinction for Paramount.

PORTUGUESE GOVERNMENT HONORS 4 EXECUTIVES

THE Portuguese government at Lisbon has announced in its "Gazeta Oficial" a presidential decree awarding a special decoration to Adolph Zukor and to Robert T. Kane, general manager of the Paris studios, in appreciation of Paramount's presentation of the first Portuguese talkie in that country. This decoration is known as "Official of the Order of Santiago."

The same decree announced two additional decorations, known as the "Caballeros of the Order of Santiago," for two other Paramount executives: Andre Daven, Paris production supervisor; and M. J. Messeri, managing director for Spain and Portugal.

COMING AND GOING!

DURING the past few weeks, the Home Office has been the terminal point for some Paramountees and the starting point for others. Mr. Seidelman returned the last of March from his eight weeks' trip to Europe, during which he mapped out, in cooperation with other members of the Executive Committee, the production plans for next season's foreign talkies.

He was followed about a week later by John C. Graham, managing director for Great Britain and general foreign representative, and Ike Blumenthal, assistant general foreign representative, who are here for their annual visit.

Those who have temporarily abandoned their foreign co-workers on the tenth floor include Clarence Margon, who is visiting Mexico, his old territory, on business; and Albert Deane, who is enjoying a well-earned rest from "superimposing" amidst the balmy climate of Trinidad. On or about the first of May, George Weltner, assistant to Mr. Seidelman, leaves on a business trip through the entire South American territory.

1ST QUARTER ENDS!

Great Britain Wins Kent Trophy by Stubborn Fighting

Scandinavia Seesaws into Second—Only 6 Over 100%

New Quotas for 2nd Quarter—Sponsored by Mr. Lasky

NOT in vain are the legionnaires of Great Britain nicknamed the "British Bulldogs." The bulldog breed is noted for its courage and power and tenacity. Once a bulldog gets his teeth into an object, he hangs on for dear life. And it is clear now that Mr. Graham's boys had determined right from the beginning to win this first quarter drive. They started in sixth place and stubbornly fought their way to the top. Our hat is off to them!

While it may be something of a shock to the Canal Zone gang to lose out when victory seemed almost certain, they have the satisfaction of knowing they led the field for two successive months and finished over the hundred percent line. As for Mr. Novak, he can console himself with the thought that two of his divisions are among the first five, and the third is over 90%.

Scandinavia's remarkable jump from twenty-first to second is certainly an amazing acrobatic feat. As a matter of fact, the whole performance of Mr. York's "Vikings" ever since the contest started, has been amazing. The first month they were near the top, the second month they dropped near the bottom, and now they are near the top again. We predict that if they discontinue their seesawing

tactics they will land in first place.

To find the Blue Ribbon Bunch occupying the fourth perch and over quota is exactly what might have been expected from Mr. Hicks' boys. It would be news if they didn't reach quota! The "Aussies," incidentally, turned in a whale of a lot of business during March in tribute to Mr. Hicks, who rounded out ten years as leader of Australasia.

Cuba's upward surge from tenth to sixth and over 100% comes as no surprise to us. We predicted that the

record-breaking "Prosperity Week" Mr. Pratchett's "Cubiches" staged last month would materially improve their standing.

Others who made considerable progress during the past four weeks include Spain, Jugoslavia, Finland and Italy. The unfortunate tax situation in Argentina is solely responsible for the poor showing Mr. Lange's "Gauchos" made in the first quarter. Business was practically at a standstill down there. As for Mexico's slump, we feel sure, it is only temporary.

The latest bulletin from the ringside on the Continent advises that Souhami has taken the first three rounds from Schaefer. The "Whites" are leading the "Blues" by a 10% margin.

There is no doubt that the second quarter drive, which is sponsored by Mr. Lasky, will bring many surprising changes in the line-up. Quotas have been radically revised in accordance with the known conditions in the territories and there will be equal opportunity for all to win the Lasky trophy.



The Foreign Legion's 1931 BANNERYEAR CONTEST

1ST QUARTER DRIVE
"For Mr. Kent"



STANDINGS AS OF APRIL 1, 1931

1. GREAT BRITAIN	108.83
2. SCANDINAVIA	102.60
3. GUATEMALA	101.55
4. AUSTRALASIA	100.94
5. CANAL ZONE	100.71
6. CUBA	100.07
7. CHILE	98.20
8. SPAIN AND PORTUGAL	96.30
9. JUGOSLAVIA	95.61
10. FINLAND	94.98
11. CZECHO-SLOVAKIA	94.93
12. FRANCE	94.53
13. POLAND	93.13
14. ROUMANIA	92.11
15. COLOMBIA	91.63
16. PORTO RICO	87.91
17. HOLLAND	86.24
18. ITALY	82.90
19. JAPAN	82.60
20. BRAZIL	84.14
21. CHINA	79.58
22. HUNGARY	73.47
23. AUSTRIA	70.51
24. LATVIA	67.01
25. GERMANY	63.49
26. ARGENTINA	62.52
27. MEXICO	61.47





SAFETY FIRST!

Roberto Rey resorted to a suit of armor to welcome Paulino Uzcudun, Spanish boxer, to the Paramount studios in Hollywood, where the latter watched the former filming a Spanish picture.

EL TRIUNFO NACIONAL DE "SKIPPY"

La Paramount tiene un nuevo lamanantial de dinero en "Skippy," la película infantil basada en los dibujos de fama internacional de Percy Crosby, a juzgar por los ingresos de taquilla que se están logrando en los Estados Unidos.

Estrenada en el Teatro Paramount de Nueva York, y en otros varios teatros del país durante la semana de Pascuas, época notoriamente funesta para intentar estrenos, "Skippy" demostró su poder formidable de taquilla, excediendo ampliamente el éxito obtenido por "Tom Sawyer," la primer película infantil de la Paramount.

Los críticos y la prensa profesional coinciden en declarar a "Skippy" una película maestra, por cuanto atrae igualmente a chicos y grandes. Tan entusiasta fué el recibimiento que el público de Nueva York y otras ciudades dispensó a la película, que la compañía decidió mantenerla una semana más en el programa.

La mejor idea del valor excepcional de la película la da un periódico de Kansas City. En sus columnas se publicó un artículo, encomiando la cinta, y ofreciendo entradas gratuitas a cuantos no pudieran costear el precio del billete. Esta es la primera vez, en la historia de la cinematografía, que un periódico importante hace ofrecimiento tal.

El éxito de "Skippy" se debe a tres factores: En primer lugar, se trata de una obra intensamente humana y moderna, de ambiente infantil; en segundo lugar, está tan magistralmente dirigida, que los

mayores gustan tanto de ella como los chicos; y, finalmente, contiene el conjunto más perfecto de estrellas infantiles que quepa concebir. Tan en su papel están Jackie Cooper y Mitzi Green, Robert Coogan y Jackie Searl, que es imposible contener ante ellos la carcajada ininterrumpida.

Las posibilidades de explotación de "Skippy" son enormes. Su carácter justifica toda clase de concursos periodísticos, de parecidos, por ejemplo, o de dibujos de aficionados infantiles, etc. Además, la película está ya de por sí anunciada en los dibujos de Percy Crosby, que se publican en los periódicos más importantes de Copenhague, Buenos Aires, Honolulú, Oslo, Shanghai, Santiago, Londres, Glasgow y Melbourne.

No hay duda de que "Skippy" repetirá en el extranjero el éxito que ha logrado en los Estados Unidos.

Su argumento, como queda dicho, es de aquéllos que atraen por igual a la gente menuda y a quienes con esta magistral película evocan las horas nunca olvidados de la niñez. Sin contar, por lo que a los medios distintos del norteamericano respecta, con otra ventaja: aunque se desarrolle en el ambiente norteamericano, la película tiene interés universal. Es un trozo del mundo infantil llevado a la pantalla. Y ya sabemos que los chiquillos de todas partes son unos y los mismos. Y que a todos, seamos del Norte o del Sur, nos gusta recordar que fuimos chiquillos...

VIGESIMO ANIVERSARIO PARAMOUNTISTA

ACABAN de hacerse públicos los ambiciosos planes que la Paramount tiene para la primavera de la temporada de 1931 al 32, ocasión que señala el vigésimo aniversario de la compañía. También se conocen ya los detalles generales de la producción extranjera en perspectiva. Detalles de excepcional interés para los legionarios extranjeros. He aquí las noticias más importantes:

Durante el año que viene, toda la producción extranjera se hará en el estudio de Joinville. Se realizarán unas cien películas, de largo y corto metraje, en varios idiomas. Todas las producciones serán originales, y no versiones de producciones americanas. Entre las películas que se harán habrá algunas "especiales internacionales," adaptables a todos los países. Aparte de esta producción original, en el estudio de Joinville se harán duplicaciones de diálogo, adaptaciones y títulos superimpuestos para películas norteamericanas adaptables al mercado extranjero.



MUSICAL VISITOR!

Jose Iturbi (extreme right), noted Spanish concert pianist, recently visited our Hollywood studios and met among others Frances Dee, Irving Pichel, von Sternberg and Dudley Murphy.

LA GRAN BRETAÑA A LA CABEZA

NO en vano los legionarios de la Gran Bretaña se llaman los "bulldogs" británicos. El "bulldog" se caracteriza por su valor indomable y su tenacidad. Presa que agarra el "bulldog," difícilmente la suelta. A juzgar por los síntomas, se ve con claridad meridiana que los "boys" de mister Graham están dispuestos a vencer la primera etapa trimestral del concurso. Comenzaron en sexto lugar, y ahora están a la cabeza.

En tanto los representantes de la Zona del Canal de Panamá deben estar un tanto mohinos, al ver escapar la victoria casi segura, aun tienen la satisfacción de haber estado a la cabeza durante dos meses consecutivos. En cuanto a Mr. Noyak se refiere, le queda el consuelo de saber que dos de sus divisiones están entre las cinco primeras, y la tercera rebasa la marca del noventa por ciento.

El salto de Escandinavia, del lugar vigésimo primero al segundo es una hazaña memorable. La actuación general de los "vikingos" de Mr. York ha sido estupenda desde un principio. El primer mes estaban casi a la cabeza, el segundo no lejos de la cola, y ahora vuelven a adelantarse. Si prescinden de sus acrobacias, lo más probable es que terminen en primer lugar.

El que los muchachos de Mr. Hicks ocupen el cuarto lugar es cosa perfectamente natural. Lo extraño sería que no lo hubieran logrado. Los australianos, dicho sea de paso, alcanzaron una cifra for-

midable de negocios durante el mes de Marzo, en tributo a Mr. Hicks, quien durante diez años ha capitaneado las huestes de los antípodas.

El ascenso de Cuba, del décimo al sexto lugar tampoco nos sorprende. Estaba previsto que la "semana de prosperidad," iniciada por los "cubiches" de Mr. Pratchett el mes pasado, tendría consecuencias halagüeñas. Y así ha sido.

Entre los países que han hecho progresos durante las cuatro semanas pasadas se cuentan España, Yugoslavia, Finlandia e Italia. El impuesto del gobierno argentino es responsable de la lamentable actuación de los "gauchos" de Mr. Lange. El negocio allá está francamente estancado. En cuanto a Méjico, estamos seguros de que reaccionará pronto.

Es evidente que el segundo trimestre aportará no pocas sorpresas y cambios. Las cuotas se han modificado de acuerdo con la situación de cada país, y todas las legiones tendrán las mismas posibilidades relativas de vencer y ganar primeros premios.

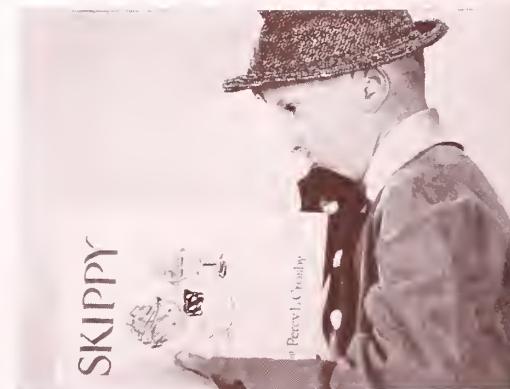
Lo más halagador de todo esto es que "bulldogs" y "gauchos," "cubiches" y "vikingos" han demostrado que tienen el espíritu de la victoria y que se lanzan a conquistarla sin parar en obstáculos, recordando sin duda que "quien no espera vencer ya está vencido."

Veremos qué nos trae el segundo trimestre. Y entre tanto: ¡A luchar, legionarios!

SKIPPY -:-

The Gang's All Here!

-:- A Paramount Picture



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

NEUES VON DER PARAMOUNT

Herausgegeben von
der Presse-Abteilung
der PARAMOUNT

Berlin SW 48
Friedrichstr. 225



A GOOD IDEA!

Many of our foreign offices have adopted (and adapted to their own needs) an idea originated by Arch Reeve in our Hollywood studio. It's a little booklet, 4" x 10", containing publicity news about Paramount pictures and personalities. The individual stories are printed in newspaper style—newspaper heads and newspaper column width—so that the editor can see just how it will look in the paper and exactly how much space it will take up. Two or three star illustrations are regularly reproduced in the booklet, and mats of these are sent along gratis. Photo above shows cover of the German booklet. O. K., Mr. Techow!



IN THE SPIRIT OF THE FILM!

The Urania Theatre, Budapest, one of the two theatres which ran "Morocco" simultaneously, was decorated quite in the spirit of the film, as the above photo of the front so well shows.

"FEET FIRST" BIG HIT AT PLAZA, LONDON

VIA cable from William R. Fraser, general manager of the Harold Lloyd Corporation, who is now in London, comes the cheerful tidings that "Feet First" has had its London run at the Plaza Theatre extended to four weeks. This is a record exceeded by only one other picture, the silent Paramount film, "Beau Geste."



DIETRICH IN PRAGUE!

Following a four months vacation in Europe, during which she was wobbed by admirers wherever she went, Marlene Dietrich has returned to Hollywood to start on her next production under the direction of Josef von Sternberg. Photo above shows her being interviewed by a newspaper man in Prague. Left to right: the reporter, Rudolf Sieber (Marlene's husband), Miss Dietrich, Branch Manager Jellinek and E. G. Techow, publicity manager for Germany and Central Europe.



BYRD IN ITALY!

The manager of the Cinema Centrale, Brescia, Italy, went to a lot of pains to build up a realistic lobby display for the Byrd picture, but the result, pictured above, was certainly worth it!

Side 10

Alt for Alle



FLATTERING FLEISCHER!

If audiences the world over were given an opportunity to vote for the most popular short subjects on the screen today, an overwhelming majority of them would cast their ballots for the Max Fleischer Screen Songs and Talkartoons. In the Scandinavian territory, there are many important newspapers that regularly assign a staff artist to draw cartoon strips based on the Screen Songs and Talkartoons. The one pictured above was adapted from the "La Paloma" song, and appeared in a Danish newspaper. Both Paramount and Max Fleischer are given credit, so these short subjects gain tremendously by this publicity.

DAY LAUDS "MOROCCO"

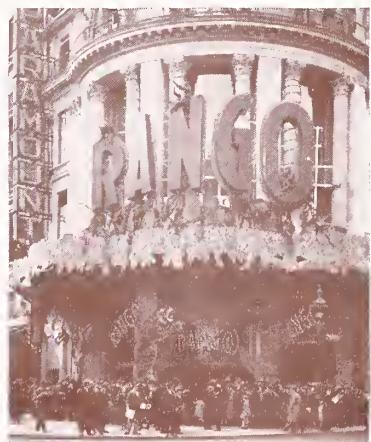
THE following cable from John L. Day, general manager for South America, speaks for itself.

"Morocco" marvelous—sensational success assured—congratulations acquisition exquisite Dietrich—Cooper also great—thanks.



POLITICAL PUBLICITY!

The front of the Encanto Theatre, Havana, Cuba, which recently ran the Lloyd film, gave the local leading weekly, "La Semana," the idea for the above political cartoon. It takes advantage of the resemblance between Lloyd and President Machado of Cuba. The wording underneath the cartoon read, "Hey, I'm about to fall!" Needless to say, no one connected with our organization down there suggested the idea. It was published solely on the responsibility of the magazine management. But inasmuch as the magazine has a tremendous circulation, the picture benefited by the publicity. It is hardly necessary to emphasize the fact that the duty of every Paramountite is to devote his energies solely to the interests of our company. As an organization we are strictly neutral in regard to the local politics of any country.



"RANGO" RIOT IN PARIS!

France may be a republic, but "Rango" got a royal reception when this amazing jungle thriller was released at the Paramount Theatre, Paris. The city turned out en masse to acclaim this most unusual animal film, whose fame has now spread throughout the entire country. The Le Paramount showmen gave "Rango" a thorough-going publicity campaign, and the theatre itself, inside as well as outside, was decorated in Sumatra style. Photos show (above) theatre front and (below) interior of lobby. Good work!



"Skippy" Sweeps to Success!



INTERNATIONALLY FAMOUS!

SKIPPY—the cartoon character made famous by Percy Crosby—is known and beloved in many quarters of the globe. Almost a dozen foreign newspapers regularly run this famous cartoon strip, which is distributed by King Features.

If there is a newspaper in your territory running "Skippy," it gives you a ready-made audience for the picture and provides you with an ideal exploitation tie-up. The picture, however, can stand on its own merits, and should be effectively merchandised in the advance advertising and publicity. Word-of-mouth advertising, after the picture has opened, will do the rest.

Here's an approximate list of foreign newspapers that are already running (or have contracted for) the "Skippy" cartoon.

Morgenbladet—Copenhagen; Caras Y Caretas—Buenos Aires; Advertiser—Honolulu; Morgenbladet—Oslo; Evening News—Shanghai; La Nación—Santiago; Sunday Express—London; Observer—Glasgow; Times—Melbourne.



SONG TIE-UP

This is the cover design of the "Skippy" song published by Leo Feist, Inc. It's a snappy fox trot that has already jumped into popular favor throughout the United States.

FILM IS COAST-TO-COAST SENSATION — HELD OVER ON BROADWAY AS CROWDS MOB THEATRE

SKIPPY" is a national sensation!

From the rockbound shores of Maine to the sunny sands of California, and from the warm waters of the Gulf of Mexico to the icy shores of Lake Superior, "Skippy" has been universally acclaimed as the greatest kid picture ever made, and is creating new box office history.

Pre-released at the New York and Brooklyn Paramount Theatres and in several other theatres throughout the country during Easter week — a notoriously poor week for shows of any kind, the picture evidenced its terrific drawing power by rolling up tremendous grosses and exceeding by a wide margin the business done by "Tom Sawyer."

The trade and newspaper critics were almost lyrical in their praise of the production. As witness the way the "New-York American" reviewer began her critical rave: "Toss your hats in the air—gambol on the green—sing in the streets! For Springtime—and "Skippy"—are here! Priceless! That's the word for this picture. Go to the Paramount and see for yourself. It's a picture picnic for the whole world—more fun than a circus."

But the best illustration of "Skippy's" superlative entertainment value came from Kansas City, where that important newspaper, the "Journal-Post," urged everyone to see the picture, and announced that it would provide tickets at its

own expense for those people who could not afford to pay the admission price.

In New York, as well as in many other cities, the public's remarkable reception forced the theatre managers to hold the picture over for a second big week.

There are many factors that enter into "Skippy's" unqualified success, but the consensus of opinion among shrewd observers is that its chief strength lies in its being a 1931 story about modern children that adults will

love. In fact, many critics insisted that the grown-ups would get a greater kick out of it than the youngsters.

And speaking of youngsters, the gang in "Skippy" represents the most marvelous collection of lovable, hugable, spankable kids you ever saw. The acting of Jackie Cooper and Robert Coogan is amazing. And Mitzi Green and Jackie Searl fit their roles like gloves. Norman Taurog shares in the glory for his exceptionally fine direction.

FOR EVERYONE WHO IS A KID, HAS A KID, OR WAS A KID!

A full-length, all-talking super-picture that reaches deep down in your heart! A picture that will make your eyes dim with tears one minute...and shake you with laughter the next!

PERCY CROSBY'S

Skippy

A Paramount Picture

JACKIE COOPER
MITZI GREEN
JACKIE SEARL
and
BOBBY COOGAN

More human, more entertaining, more enjoyable, more modern, than the unforgettable "Tom Sawyer"

Plus Sensational Stage Shows
at Both Theatres!

BEGINS
FRIDAY
Midnite Preview at N.Y. Tomorrow Night!

NEW YORK BROOKLYN
Paramount

ARTFUL ADVERTISING APPEAL!

Study this model ad, which was one of a series that appeared in the New York newspapers prior to the picture's opening. Note how the headline makes a strong appeal to adults as well as children. Note use of flesh and blood photos of Jackie Cooper as "Skippy" and the rest of the cast to avoid giving the impression that the film is an animated cartoon.



BOBBY COOGAN
Jackie Coogan's little brother... bringing the "Kid" to life again!



MITZI GREEN
In the best part she has yet played!



JACKIE SEARL
The amazing little "Sidney" of "Tom Sawyer"!

Making Box-Office History!



"JUNE MOON"

Frances Dee, Jack Oakie, June McCloy and Wynne Gibson as they looked to the staff artist of the "N. Y. World-Telegram."

HUMOR, PATHOS, ROMANCE IN "JUNE MOON"

HERE'S a human interest story that fits Jack Oakie like a glove. "June Moon" presents him as a small-town youth with song-writing ambitions, who comes to New York to make his fortune in Tin Pan Alley—that glorified section of Broadway given over to the music publishing business.

The picture was adapted from the play of the same name, which was a striking Broadway hit two seasons back. It's a story full of humor, pathos, romance and funny dialogue. Oakie draws audience sympathy instead of mere laughs at his wisecracks. In fact, here he is less the wisecracker and more the real fine, bashful American youth, eager to make good.

The fun and pathos develop naturally and logically by reason of the facts, first, that Oakie has no talent for his chosen calling, and second, that he fails to realize the music publishing business is more or less of a "racket." He's just a small-town babe in the big-city woods, fair game for the first gold-digger who comes along. Of course, in the end he gets wise to himself and goes back home to a more prosaic job. Oakie gives a grand performance, and the same may be said of every member of the competent supporting cast, Frances Dee, Harry Akst, Wynne Gibson and June McCloy.

"June Moon" will play a cheerful box office tune!



"MAN OF THE WORLD"

Caught in the web of life are Wynne Gibson, William Powell, Guy Kibbee and Carole Lombard. Sketches by Irving Hoffman in the "New York American."

"TABU" IN SIXTH BIG WEEK!

"TABU" is proving an irresistible magnet at the Central Park Theatre, New York, where it is now enjoying its sixth successive week of box office popularity. When one stops to consider that it is a silent production with an unknown cast and merely a synchronized musical score, playing in opposition to more than a dozen of the latest and best all-talkie productions starring some of the most popular players in screen-

dom, its success assumes a special significance. The answer lies in the picture itself. "Tabu" is like an oasis in the desert. It's so refreshing, so different from the average talkie, whether it be a western, a gang film, or a sophisticated picture, that its very naturalness and charm and untouched beauty constitute a powerful drawing attraction. You can definitely count on this one as a sure-fire attraction for any theatre in every part of the globe.



"TABU"

The two principal characters—bronzed, athletic and handsome Matahi and the dark-haired, twistfully alluring Reri—whose natural acting is one of the picture's main assets. Film itself is a natural!



PROOF OF "SKIPPY'S" POPULARITY!

All day long, thousands of adults and children waited more or less patiently to get into the Paramount Theatre on Broadway. Crowd above is part of the line-up that extended around the corner and half-way down the side street considerably beyond the side street marquee. Inset in upper left shows a group of kids examining the lobby display in the main entrance.

"MAN OF THE WORLD" IS POLISHED DRAMA

IN "Man of the World," William Powell has a story that allows him full leeway to portray the sort of suave, sophisticated role that he does so well. Given, furthermore, the expert directorial assistance of Richard Wallace, and backed by a grade-A supporting cast, Powell's latest starring vehicle rings the box office bell.

The locale of "Man of the World" is Paris, but with a few minor exceptions, the characters are all Americans. Powell, himself, plays the part of an expatriated American with a shady past, who earns his living in Paris by publishing a blackmailing newspaper, which he uses to pry "hush money" out of wealthy American tourists.

Because he manages to keep his connection with the newspaper a secret, he is able to fleece his unsuspecting victims and still continue on terms of friendship with

them. In fact, he pursues his genteel racket with such polish and finesse that they consider themselves under obligation to him!

The dramatic complications result when romance in the person of an American heiress enters his life and he faces a conflict between love and conscience. The story builds so cleverly there is no way of telling how it's going to end, and in this way, the spectator's interest is held throughout.

Carole Lombard, blonde and charming and talented, is excellent as the heiress. Wynne Gibson handles the other leading woman role with an expertise that stamps her as a dramatic actress of power and feeling. Guy Kibbee contributes another fine characterization as Miss Lombard's uncle who falls into Powell's clutches.



"THE CONQUERING HORDE"

Fay Wray shares acting honors with Richard Arlen in this thundering outdoor production of the Early American West.

ACTION AND THRILLS IN "CONQUERING HORDE"

A CRACKLING, actionful western bristling with thrills and suspense, flavored with romance and leavened with some fine comedy—that's "The Conquering Horde," which gave audiences at the Paramount Theatre an hour of absorbing entertainment, and will do the same wherever it plays.

The script of "The Conquering Horde" reads like an exciting novel. That isn't surprising, for the story is by that great author of western fiction, Emerson Hough, who gave us "The Covered Wagon." It details the adventures of a young cowboy, a girl and a band of daring riders, who drive hundreds of half-wild steers over a thousand miles of Western wilderness.

The constant danger of the unruly herd stampeding—which actually does happen and provides a thundering, blood-stirring climax to the film—the threat of war-like Indians, the menace of a band of ruffians who are determined to "get" them, all combine to add suspense and excitement to the production.

It's a picture that has a sense of spaciousness. It is big as the outdoors is big, and it has been produced with the usual Paramount skill and showmanship.

Richard Arlen portrays the cowboy and gives an excellent account of himself. Fay Wray is the other half of the love interest. The rest of the cast is capable, with Claude Gillingwater doing an outstanding piece of character acting as the fiery ranch foreman.



"SKIPPY"

Impressions by Hoffman of Jackie Cooper as "Skippy," and Robert Coogan as "Sooky." In the upper left hand corner is Percy Crosby's "Skippy's" skipper.



Striking Italian Byrd One Sheet

"SKIPPY"—IL SUCCESSO DEL BOTTEGHINO!

LA Paramount ha un altro film sensazionale e proficuo in "Skippy," la cinematografia dei bambini attori, basata sulla serie caricaturistica pubblicata dai giornali e di fama internazionale, di Percy Crosby.

Proiettata per la prima volta al Teatro Paramount di Broadway ed in altri teatri per tutti gli Stati Uniti nella Settimana Santa—una settimana che rende, com'è noto, pochissimo in tutti i rami della produzione teatrale—"Skippy" ha dato prova del suo irresistibile magnetismo con l'accumulare innumerevoli rotoli di moneta e sopravanzando di gran lunga gli incassi fatti da "Tom Sawyer," il primo film giovanile della Paramount.

La critica, sia commerciale che teatrale, l'ha acclamato all'unisono un eminente capolavoro dello schermo, il cui fascino si esercita tanto sugli adulti che sui bambini. A New York, come in molte altre città, la straordinaria accoglienza del pubblico ha costretto i direttori di teatro a trattenerlo per un'altra grandiosa settimana.

Ma la migliore illustrazione del valore superlativamente divertente di "Skippy" è stata data da un giornale di Kansas City, il quale non soltanto ha raccomandato a tutti di vedere la cinematografia, ma ha annunciato che fornirebbe a proprie spese i biglietti per coloro

IL PROGRAMMA DEL 20mo COMPLEANNO

E' STATO appunto pubblicato l'annuncio di primavera degli ambiziosi progetti di produzione della Paramount per la nuova stagione 1931-32, che segna il ventesimo compleanno della nostra compagnia. Esso contiene anche particolari dell'assortimento delle nuove produzioni estere, la qual cosa interessa ogni membro della Legione Estera. In breve, i punti principali sono i seguenti:

Durante l'anno venturo, l'intera produzione delle pellicole estere verrà concentrata nei nostri teatri cinematografici di Joinville. Vi verranno prodotti circa un centinaio di films caratteristici e brevi, in lingue straniere. Questi rappresentano tutte produzioni originali, basate su materiale di origine locale e non saranno versioni di films americani. Fra i films caratteristici vi saranno molti "internazionali speciali," concepiti su nuove linee, che potranno adattarsi a tutte le nazioni. Oltre al programma di cui sopra, i teatri cinematografici di Joinville sincronizzeranno, sostituiranno il dialogo italiano e inseriranno dialogo o titoli italiani nelle pellicole americane o adatteranno in qualsiasi maniera conveniente qualsiasi produzione cinematografica fatta in America che possa adattarsi al mercato estero.



Another Sample of Italian Poster Art

LA GRAN BRETAGNA VINCE PEI PRIMI 3 MESI!

NON in vano i legionari della Gran Bretagna sono stati soprannominati i "Bulldogs Britanni." La razza dei bulldogs è nota per il suo coraggio, forza e tenacità. Una volta che il bulldog addenta un oggetto qualsiasi, non lo lascia, costi la vita. Ed ora risulta chiaro che i ragazzi del Sig. Graham avevano deciso sin dal principio di vincere la campagna del primo trimestre. Incominciarono con l'occupare il sesto posto e lottarono tenacemente per conquistare il sentiero che li ha condotti alla cima. D'avanti a loro ci leviamo il cappello!

Mentre può sembrare quasi uno "shock" per la combriccola della Zona del Canale di perdere proprio quando la vittoria sembrava quasi sicura, essi hanno ciononpertanto la soddisfazione di sapere che essi sono stati caposquadra per due mesi successivi e che hanno finito col sorpassare la linea del cento per cento. In quanto al Sig. Novak, si può consolare col pensiero che due della sua divisione sono fra i primi cinque, e che il terzo ha oltrepassato il 90%.

Il salto straordinario della Scandinaavia dal ventunesimo posto al secondo è certo un prodigo acrobatico sorprendente.

Trovare il Gruppo del Nastro Azzurro alla quarta pertica e oltre

quota è esattamente quel che ci si poteva aspettare dai ragazzi del Sig. Hicks.

Il salto ascendente di Cuba dal decimo al sesto posto ed oltre il 100% non rappresenta per noi una sorpresa. Noi lo predicemmo che la "Settimana di Prosperità" senza precedenti che i "Cubiches" del Sig. Pratchett allestirono il mese scorso avrebbe migliorato sensibilmente la loro posizione. E ciò è precisamente quel che è avvenuto. Lavoro Splendido!

Fra le altre nazioni che hanno fatto progresso considerevole nelle scorse quattro settimane contiamo la Spagna, la Jugoslavia, la Finlandia e l'Italia. La infelice situazione creata dalla tassa nell'Argentina è la sola responsabile per gli insoddisfacenti risultati presentati dai "Gauchos" del Sig. Lange nel primo trimestre. Laggiù gli affari sono assolutamente in un periodo di sosta. E quanto alla depressione del Messico, siamo certi, è solo cosa temporanea.

Non v'è dubbio che il secondo trimestre apporterà molti cambiamenti sorprendenti nell'allineamento. Le quote sono state radicalmente rivedute in accordo con le condizioni che si sa esistono nei vari territori e per tutti vi sarà una eguale opportunità di vincere il primo premio.

SKIPPY ::-**Art's Sacrifice!****A Paramount Picture**



FOUR OF A KIND!

With the help of a little trick photography we are able to show you a quartet of Lilyan Tashman, a talented and charming actress under contract to Paramount.

"SKIPPY" DAS U.S.A.

PARAMOUNT'S neuer unerhörter Kassenschlager ist "Skippy," der Kinderfilm, welcher dem international berühmten Zeitungssketch Percy Crosby's zugrunde liegt. Nach den aus allen Teilen der Vereinigten Staaten eingehenden Kassenberichten zu urteilen, ist dieser Film eine Sensation im wahrsten Sinne des Wortes.

"Skippy," welcher im Paramount Theater am Broadway und in anderen Grosskinos des Landes während der Osterwoche, bekanntlich der schwarzen Woche der Theaterbesitzer, uraufgeführt wurde, warf sämtliche Traditionen über den Haufen und entwickelte eine solche Anziehungskraft und kolossale Einnahmen, dass Paramount's erster Kinderfilm "Tom Sawyer" daneben vollkommen verblasst.

Die Fach- und Tagespresse vereinigt sich zu einem Lob: Ein unerhörtes Filmwerk, welches Jung und Alt in seinen Bann ziehen wird! Die Theaterleitung in New York und vielen anderen Städten sah sich gezwungen, "Skippy" eine weitere Woche auf dem Programm beizubehalten.

Doch den allerbesten Beweis für die phänomenalen Unterhaltungsqualitäten "Skippy's" gab eine Zeitung in Kansas City, die nicht nur alle Leser aufforderte, sich diesen

20JAEHRIGES JUBILAEUMSPROGRAMM

PARAMOUNT'S Frühjahrsankündigung der Produktionspläne für die Saison 1931-32, welche im Zeichen des 20jährigen Bestehens unserer Firma steht, hat soeben stattgefunden. Darunter befindet sich auch das Programm der neuen Auslandsproduktion, das für die Auslandsabteilung von besonderem Interesse ist.

Es wird beabsichtigt, die ganze Auslandsproduktion im Joinville Atelier zu inszenieren. Man plant etwa 100 Programm- und Kurzfilme in diversen Sprachen herzustellen, und zwar Originalproduktionen, also nicht Fassungen von amerikanischen Filmen, sondern Bilder, die nach Originaldrehbüchern und der Mentalität des betreffenden Landes entsprechend, gedreht werden sollen. Von den Programmfilmen, werden einige "Internationale Sonderfilme" sein, die ganz neuen Ideen zugrunde liegen und in allen Ländern gezeigt werden können. Ausser diesem Arbeitsplan wird beabsichtigt, im Joinville Atelier alle geeigneten amerikanischen Filme synchronisieren oder so adoptieren zu lassen, dass sie auf dem ausländischen Markt abgesetzt werden können.

TAGESGESPRAECH

Film unbedingt anzusehen, sondern gleichzeitig bekannt machte, dass sie allen Lesern, die aus finanziellen Gründen gezwungen seien, von dem Besuch des Filmes Abstand zu nehmen, Billette aus eigenen Mitteln erstehen würde. Es ist dieses das allererste Mal in der Geschichte des Filmes, dass die Redaktion einer bekannten Zeitung ein derartiges Angebot gemacht hat!

"Skippy's" ausserordentlicher Erfolg ist auf drei Tatsachen zurückzuführen: Erstens ist es eine aus dem Leben gegriffene Geschichte unserer heutigen Jugend; zweitens ist der Film so fabelhaft inszeniert worden, dass Erwachsene und Kinder im gleichen Masse Gefallen daran finden; drittens wurde für "Skippy" das wunderbarste Ensemble jugendlicher Schauspieler zusammengestellt, welches je auf der Leinwand zu sehen gewesen ist. Jackie Cooper, Robert Coogan, Mitzi Green und Jackie Searl spielen ihre Rollen so natürlich, dass man, ohne es zu wollen, eine Minute lang herhaft lacht und in den nächsten Minute am liebsten weinen möchte.

Wir zweifeln keinen Augenblick, dass "Skippy" seinen unerhörten Amerika-Erfolg im Ausland verdoppeln wird.

GROSSBRITANNIEN KONTEST SIEGER

NICHT umsonst sind die Legionnaire Grossbritanniens die "Britischen Bulldoggen" genannt worden. Die Rasse der Bulldoggen ist für ihre Kraft und Ausdauer bekannt; und wenn sich die Zahne einer Dogge einmal in ein Objekt verfangen haben, dann lassen sie nicht locker. Wir wissen heute, dass Mr. Graham's Staff sich von Anfang an darüber klar war, den Preis des ersten Quartals zu erringen. Grossbritannien befand sich zu Beginn des Kontests an sechster Stelle, doch unermüdliche Ausdauer und der Wille zum Sieg ebneten langsam, aber dafür umso sicherer den Weg zum ersten Platz.

Sicherlich war die Niederlage eine grosse Überraschung für die Panama Kanal Zone, welche sich bereits im Besitze des Sieges wählte, doch sie hat immerhin die Genugtuung, den Wettbewerb zwei Monate lang geführt zu haben und sich oberhalb der 100% Linie zu befinden. Ein Trost für Herrn Novak ist der Umstand, dass sich zwei seiner Divisionen unter den fünf ersten Kandidaten befinden und dass eine dritte Abteilung über 90% ist.

Skandinavien's bewundernswürdiger Sprung vom einundzwanzigsten zum zweiten Platz ist eine unerhörte akrobatische Leistung. Es



A WAITER FOR FUN!

Louis Adlon, whose father owns the famous Adlon Hotel in Berlin, enjoyed playing the part of a cafe waiter in Nancy Carroll's new film, "The Night Angel."

SKIPPY -:-

Ain't Love Grand?

-:- A Paramount Picture



Behind the Screen in

BERTHOLD VIERTEL WILL DIRECT FOR PARAMOUNT



B. Viertel

BERTHOLD VIERTEL, former European stage producer who has been directing motion pictures in Hollywood for the past three years, has been signed to a Paramount directorial contract. The services of Viertel were obtained from the Fox studios where he directed

"Seven Faces," "Man Trouble," "Uneasy Money" and "The One-Woman Idea." His assignment to a story has not yet been announced.

Viertel began his theatrical career in Vienna where he directed stage productions for three years.

The European producer came to Hollywood in 1928. Besides directing pictures, he wrote the story for F. W. Murnau's "Four Devils."



INTERESTED WATCHERS!

Very much interested, of course, being Adolph Zukor and Ernst Lubitsch. They are shown observing the evolution of a scene—perhaps the very one shown across the page here—in Maurice Chevalier's "The Smiling Lieutenant."

MONTA BELL SIGNS WITH PARAMOUNT AGAIN



Monta Bell

MONTA BELL will direct again at Paramount's New York studio under the terms of a contract which he signed today, executives of the Eastern production plant announced. As his first assignment, Bell, who was intimately associated with this studio during its transition from silent to sound production, will direct Nancy Carroll in her next vehicle following her current "The Night Angel."

Bell's last production at the New York studio was "Young Man of Manhattan" with Claudette Colbert and Norman Foster, which was filmed about a year ago. In the intervening time, the director has been active in California and more recently returned from a brief vacation trip to Europe.

MANY NEW PRODUCTIONS SCHEDULED

ANN MAY WONG, the only Chinese-American actress now playing a leading role on the Broadway stage, has just been signed by Paramount to a long-term contract. She will appear in "Daughter of the Dragon," which will be based on "Daughter of Fu Manchu," by Sax Rohmer, continuing the series of adventures of the insidious Oriental character already immortalized on the screen for Paramount by Warner Oland.

Miss Wong, who was born in San Francisco of Chinese parents and who speaks English fluently, appeared in early American motion pictures in the silent era, and also in stage productions. Recently she has been winning unprecedented success abroad, being the first Chinese-American actress to receive such acclaim. Her command of French and German enabled her to make her mark in a variety of roles in Europe. Her last theatrical work was done in Vienna, where she was a pronounced favorite, appearing in operetta as well as straight drama.

"In Miss Wong," said Mr. Lasky, "we feel confident that we have obtained a rare talent for the talking screen, in which youthful beauty is combined with mature acting powers. Press and public have united in New York in proclaiming her exotic charm, provided by a piquant face, fine figure, and fascinating personality. In addition Miss Wong possesses a mellow voice of a musical quality whose power to move audiences has already been fully tested during the long run of her present play on Broadway. She has shown herself capable of a wide range of acting, combining a pungent sense of humor and poignant emotional power with dramatic fire."



Miss Wong

adapted by Dan Totheroh from the stage hit by David Belasco and Richard Walton Tully. The picture will be filmed entirely in Technicolor under the direction of Edward Sloman.

Richard Arlen will have the role of an aggressive young Government investigator who comes to California to put a stop to the seizing of haciendas by unscrupulous land grabbers.

The signing of Miss Del Rio, whose climb to success was one of the most unusual in recent years, followed several weeks of negotiations with the star. The role of the señorita who hates "Americanos" will bring her new opportunities with drama and song in the opinion of Mr. Lasky, who considers "The Rose of the Rancho" excellent material in that this romantic favorite of the American theatre combines the glamor of early California with the adventure of modern picture stories.



Geo. Bancroft

BECAUSE it suggests the mixture of comedy and romance as well as the Venetian locale of the story, the title "El Principe Gondolero" has been selected by Paramount for its second original Spanish picture. Featuring Roberto Rey and Rosita Moreno, the new film is a musical farce based on an original story by Henry Myers.

Included in the list of players appearing in "El Principe Gondolero" are Manuel Arbó, Andrés de Segurola, Chevo (Don Catarino) Pirrín, José Peña Pepet, Elena Landeros, Juan de Homs, Luis Llaneza and Rodolfo Hoyos.

Music for the new picture, ranging in type from Barcarolles and war songs to Italian love songs was written by Frank Harling, Karl Hajos and Maria Grever.

"El Principe Gondolero" was adapted into Spanish by José Carner-Ribalto and was directed by Edward Venturini.

Roberto Rey will next appear in a Spanish film to be made in our Paris studios.



Miss del Rio

GEORGE BANCROFT will remain as a star with Paramount by virtue of a new long-term contract just signed. He will be starred in a group of dramatic pictures to be released during the 1931-32 entertainment season. First of the new vehicles will be "The Money King," a virile narrative of America's business world to be filmed on an ambitious scale.



Chas. Ruggles

DOLORES DEL RIO, romantic star of "What Price Glory," "Ramona" and "Resurrection," has been signed by Paramount for the role of an aristocratic señorita in "The Rose of the Rancho,"

CHARLIE RUGGLES will head the cast of featured players who will start work soon at Paramount's New York studio in a fast-moving farce comedy tentatively titled "Girl Habit." Eddie Cline has been signed to direct. Others in the east include Donald Meek, Marguerite Dumont, Sue Conroy, Alan Jenkins, Tamara Geva and Betty Gard.

"QUEEN OF HOLLYWOOD" NEXT JUVENILE FILM



Mitzi Green

"QUEEN OF HOLLYWOOD," from Sinclair Lewis' novel depicting adventures of child film celebrities, "Let's Play King," will be Paramount's next juvenile grown-up screen production to follow the success of "Tom Sawyer" and "Skippy." Mitzi Green and

Jackie (Sidney) Searl will be featured in the cast as the pampered Hollywood starlets along with Edna May Oliver and Louise Fazenda. Direction has been assigned to Norman Taurog. The screen play and dialogue are being prepared by Edward E. Paramore, Jr., Don Marquis, Agnes Brand Leahy and Joseph L. Mankiewicz.



A SERIOUS BUSINESS!

You really can't blame Maurice for not smiling. He realizes that drinking nowadays is a very serious business! Besides, he really isn't drinking, he's acting! Furthermore, although the label on the bottle is the genuine, pre-war three-star Hennessy label, the liquor is phoney, probably soda water of some kind.

ELEANOR BOARDMAN IN "WOMEN LOVE ONCE"



Miss Boardman

ELEANOR BOARDMAN, distinguished actress of silent and talking pictures, has just been signed to a long-term contract by Paramount. Her first picture under the new agreement will be the feminine lead opposite Paul Lukas in "Women Love Once," which is soon to go into production. It is from a screen play by Zoe Akins, and is based on her Broadway hit, "Daddy's Gone A-Hunting."

Besides Lukas and Miss Boardman, the cast so far listed will include Geoffrey Kerr, Juliette Compton and Helen Johnson. "Women Love Once" will be directed by Edward Goodman.

Paramount Studios



COWARD VISITS STUDIO!

Noel Coward, (second from right) popular British playwright-star, visited his fellow countryman, Edmund Goulding, at our New York studio where the latter is directing Nancy Carroll and Fredric March in "The Night Angel," formerly titled "Scarlet Hours."

LONDON STAGE FAVORITE SIGNED BY PARAMOUNT

PARAMOUNT will introduce a new talking picture player to the screen when Georges Metaxa, London stage favorite, assumes his first role at the Paramount New York studio opposite Claudette Colbert in "Secrets of a Secretary." George Abbott has been assigned to direct the picture.

Metaxa, who arrived from England aboard the Aquitania on April 10, won acclaim in London for his recent roles in "Bitter Sweet" and "Wake Up and Dream." In the latter production he created the role subsequently played in New York by Jack Buchanan. Before these he appeared in "Will O' the Whispers," "The Bow-Wows," "The Blue Mazurka" and other productions.

The newcomer was born in Bucharest, Rumania, and is a graduate of the Bucharest University. Previous to his stage work he was an executive of the Agricultural Ministry in Rumania. He first appeared on the London stage in 1926 as Alexander Dorochnsky in "Hearts and Diamonds."



ON JOINVILLE LOT!

Benny Vigny, (left) author of the book, "Amy Jolly," from which "Morocco" was adapted, meets Alexander Korda, director, in the Joinville studios where both are now at work.

RUTH CHATTERTON'S NEXT "LAURELS AND THE LADY"

RUTH CHATTERTON'S next starring picture is to be an adaptation of Leonard Merrick's popular novel, "Laurels and the Lady," screen rights of which have just been acquired by Paramount.

The story, one of intrigue and strong love in the Kimberley diamond fields, will offer Miss Chatterton a dramatic vehicle as strong as "Anybody's Woman," "The Right to Love" and other of her most successful starring pictures. Lothar Mendes will direct Miss Chatterton. The story is being adapted by Samson Raphaelson and will be filmed as soon as Miss Chatterton completes her current vehicle.

GARY COOPER STARTS ON "I TAKE THIS WOMAN"

"I TAKE THIS WOMAN," a new Paramount production in which Gary Cooper and Carole Lombard will have the leading roles, has just gone into production at the West Coast studios under the co-direction of Marion Gering, well-known Broadway stage director, and Slavko Vorkapich, who has hitherto been principally identified with camera and other technical work for Paramount.

The new Cooper vehicle is from the Western romance, "Lost Ecstasy," by Mary Roberts Rinehart, with the screen play written by Vincent Lawrence. Others in the cast are Clara Blandick and Mildred Van Dorn.



TITLED VISITOR!

Lady Mountbatten, one of England's most popular titled ladies, was a distinguished visitor at our Hollywood studios recently. Group above includes left to right, Director Louis Gasnier, Charles Rogers, Fay Wray, Mary Pickford, who accompanied the British visitor, Lady Mountbatten and Clive Brook.

SPANISH PLAYWRIGHT ADAPTS OWN PLAY

"EL COMEDIANTE," Ernesto Vilches' first independent picture, which will be released by Paramount, achieves a unique distinction in Spanish production by having as the author of its script E. V. Dominguez, who wrote the play from which it was adapted.

Dominguez' Spanish script is based on the screen adaptation of Leonard Fields, who is co-directing the picture with Vilches.

"El Comediante," the first costume picture to be made in the Spanish language, is a story of a middle-aged Shakespearean player, who finds a real love supplanting his love of the theatre. Called upon to play a role that ranges from highly dramatic action to broad comedy, Ernesto Vilches is said to give the greatest portrayal of his screen career.

Supporting the star-director is a notable cast that includes such players as Angelita Benitez, Soriano Viosco, Manuel Arbo, Barry Norton, Maria Calvo, Jose Peña Pepet and José Tirado among others.



OUR NEW YORK STUDIO FROM AN ARTIST'S ANGLE!

Irving Hoffman, staff artist of the "New York American" recorded some of his impressions after a visit to our studios in Long Island. Across the top line left to right, Ernst Lubitsch; Walter Wanger, production chief; George Cukor, director of "Tarnished Lady" with Tallulah Bankhead (the lass with the cigarette). At the bottom, Miriam Hopkins; Cimarolier; Claudette Colbert and Janet Reade, all of "The Smiling Lieutenant" cast; Edmund Goulding, Fredric March and Nancy Carroll, producing "Night Angel."

ROSITA MORENO LEAVES FOR PARIS STUDIOS

ROSITA MORENO, who recently completed the playing of leading parts in "Gente Alegre" and "El Principe Gondolero," has signed a new contract with Paramount.

Her first assignment under her new contract will be the making of a number of Spanish pictures in Paris, at the Joinville studios. She leaves immediately to take part in a picture, the title of which has not yet been announced.

Moreno is the second Paramount contract player to be sent from Hollywood to Paris to appear in pictures made at the new Joinville studios. Roberto Rey left two weeks ago and is now before the cameras on the French lot.

"CONFESIONS OF CO-ED" HAS HOLMES, MISS SIDNEY

"Confessions of a Co-Ed," being a story from the diary of a college girl who wishes her identity kept secret, has gone into production at the Hollywood studio of Paramount under the direction of David Burton, until recently a noted New York stage director. The cast is headed by Phillips Holmes and Sylvia Sidney, who have lately been playing the leads in Josef von Sternberg's production of "An American Tragedy."

Norman Foster has a featured role in "Confessions of a Co-Ed."

Others in the competent supporting cast are Martha Sleeper, Claudia Kimball, Florence Britton, Dorothy Lamour, Bruce Colman and Marguerite Warner.



FILMING BOOK CLASSIC!

Josef von Sternberg is pictured above reading the sensational novel, "An American Tragedy," which he is now filming. Inset shows Theodore Dreiser, the noted author, who was a studio visitor while his book classic was being screened.



HE'S WILD ABOUT THEM!

Robert Coogan, five-year-old brother of Jackie, shows Norman Taurog, who directed him in "Skippy," and his father, Jack Coogan, (right) that he can act wild if necessary. The instantaneous hit that Robert made in his first picture proves that he is a chip off the old block!

PARAMOUNT'S 20e PRODUCTIE PROGRAMMA

DE grote productie plannen voor het 1931-2 seizoen van Paramount, zojuist bekend gemaakt, vallen samen met het twintigjarig bestaan onzer organisatie. Deze plannen behelzen tevens de details van de nieuwe buitenlandsche productie, waar elke buitenlandsche Paramounter zich wel voor zal interesseren. Hieruit stippen wij aan:

Gedurende het volgende productiejaar zullen alle in het buitenland te vervaardigen films, in Joinville gemaakt worden. Honderd lange en korte originele films gebaseerd op Europeesche verhalen, tooneelstukken enz., zullen aldaar geproduceerd worden, terwijl eenige "internationale speciale" films vervaardigd zullen worden voor distributie in alle landen. Benevens dit programma worden verschillende in Amerika vervaardigde films in Joinville bewerkt voor de Europeesche markt, o.a. door "synchronisatie," "dubbing" en "superimposing."

"SKIPPY" EEN NATIONAAL SUCCES IN U.S.A.

GEDURENDE de vorige Kerstvacantie hadden we "Tom Sawyer," den sensationele verfilmde roman van Mark Twain in het Paramount Theater. Gedurende de Paasch vacantie, een buitengewoon slechte week voor theaters, werd "Skippy" in het Paramount Theater, te New York vertoond. Het brak vele records en moest een week gepronogeerd worden. Deze prachtfilm, van hetzelfde genre als "Tom Sawyer," is een bewerking van de karikaturen van Percy Crosby, die dagelijks in zekere Amerikaansche dagbladen verschijnen. Het spel, de regie, en het verhaal zijn iets geheel aparts. Geen wonder dat de pers en het publiek opgetogen waren.

Doch de merkwaardigste en tevens typeerendste reactie van de pers op deze echte kinder film, kwam zeker wel van Kansas City, waar een der nieuwsbladen gratis entreebewijzen verstrekte aan iedereen, die geen geld had om de film te gaan zien. Dit was de eerste keer dat een invloedrijk blad zooiets aanbood.

Hoewel alle medewerkers aan deze film een pluimpje verdienken, moeten wij speciale vermelding maken van de regie. De regisseur, Norman Taurog, heeft zich niet alleen veel moeite getroost om het spel der kinderen volmaakt te maken, doch wanneer men de vier guiten op het scherm ziet, beseft men pas dat hij zelfs meer heeft bereikt. Zij vervullen hun rollen zoo natuurlijk als men het zich wenschen kan. De hoofdrollen

worden vertolkt door Jackie Cooper, als "Skippy" en voorts door Robert Coogan—een broertje van Jackie Coogan—Mitzi Green en Jackie Searl.

Het is een genot het werk van Jackie Cooper in deze film gade te slaan. In de meeste scènes ziet men hem met Robert Coogan, een speler, die zeker niet voor zijn vermaarden broer hoeft onder te doen. Jackie en Robert vormen met hun hond 'Penn' een onvergetelijk trio, dat het publiek door alle mogelijk emoties voert. Evenals in Tom Sawyer, vervult Jackie Searl de rol van het lieve, aardige, oppassende jongetje, het ideaal van alle Moeders; maar als hij zijn zin niet krijgt, of als de andere kinderen hem plagen, laat hij niets ongedaan om zijn makkers een hak te zetten. Mitzi Green is natuurlijk het enfant terrible en de plaaggeest in Jackie Cooper's leven.

De exploitatie mogelijkheden in den vreemde zijn legio. Behalve dat de Skippy karikaturen in Copenhagen, Buenos Aires, Honolulu, Oslo, Shanghai, Santiago, London, Glasgow en Melbourne in verschillende dagbladen verschijnen, waar samenwerking met deze couranten derhalve mogelijk is, lijkt het ons mogelijk munt te slaan uit het feit dat vier kinderen de hoofdrollen spelen, door "gelijkenis" concourseen uit te schrijven enz.

Wij betwijfelen geenszins, dat "Skippy" in het buitenland evenveel succes zal hebben als in Amerika.

GROOT BRITTANJE WINT KWARTAALSPRIJS

NIET tevergeefs worden de Britsche legionnaires de "Bulldogs" genoemd. Als een bulldog eenmaal iets in zijn bek vasthouwt, laat hij niet los. De bulldogs van den Heer Graham hadden de ereplaats aan het einde van het eerste kwartaal binnen hun bereik. Eén hap en zij hielden moedig vast alsof het om het behoud van hun leven ging, zoodat zij thans zegevierend te voorschijn treden uit den eersten kwartaals strijd. Bravo Engeland!

Hoewel het een hard gelag was voor de Kanaal Zone, die zich reeds zeker waande van den eersten prijs, om Groot Brittanie van de zesde plaats naar de eerste plaats te zien voorbijstuiven, kan deze divisie zich troosten met de wetenschap, dat zij toch de eerste twee maanden van dit concoursaars alles achter zich aanlaat en vooraan bleef. De Kanaal Zone laat een percentage ver over 100 zien, terwijl de Heer Novak in geen enkel opzicht te klagen heeft, aangezien twee zijner divisies tot de eerste vijf behoorden en een derde divisie over 90% noteerde.

Scandinavie houdt van acrobatiek. De Vikings van den Heer York noeteerden bij den aanvang zeer hoog, duikelden toen plotseling uit de hoge regionen naar de een en twintigste plaats, om aan het einde van dit kwartaals concours naar de tweede plaats te springen. Een bewonderenswaardig staaltje van activiteit. Als ze nu hun zigzag systeem afschaffen, voorspellen wij, dat ze in December 1931 No. 1 staan.

Dat de "Blue Ribbon" boys van den Heer Hicks boven pari noteer-



THREE FROM JOINVILLE!

Two old friends and one new face are in this Joinville group. Left to right: S. E. Fitzgibbon, studio manager; Marcel Achard, author and playwright; and Dick Blumenthal, production supervisor. Marcel Achard will adapt the French version of the new Chevalier vehicle, which he wrote.

ren en als No. 4 op het lijstje kwamen te staan, verwondert ons niet. Het zou inderdaad een nieuwte zijn, als de "Aussies" eens onder 100% daalden. Een woord van hulde aan den Heer Hicks, die tien jaar geleden, in Maart 1921 de leiding der Australische Divisie op zich nam.

Een der verrassingen biedt Cuba. Dit eiland maakte een sprong van de tiende naar de zesde plaats en heeft zijn quota overschreden. Wij voorspelden reeds dat de "Voorspoed Week" campagne van den Heer Pratchett en diens "Cubiches" een heilzamen invloed zou hebben op hun stand in het concours. En onze voorspelling is uitgekomen. Goed Werk!

Van de overige divisies vermelden wij Spanje, Joegoslavie, Finland en Italie, de allen goed vooruit gingen. De minder gelukkige resultaten van de Argentijnsche kwartaals exploitatie is geheel te wijten aan de nieuwe hooge invoerrechten op films, waardoor de bioscoop exploitatie een gevoeligen knak heeft gekregen en bijna geheel tot stilstand gebracht is. Wij hopen, dat Mexico slechts tijdelijk in een depressie periode zit.

En als deze editie u bereikt, bevindt ge u midden in het tweede kwartaals concours, waarvan wij vele verrassingen verwachten. De percentages voor dit tweede kwartaal zijn door het Hoofdkantoor gewijzigd in verband met plaatselijke exploitatie condities.

SKIPPY ::-

Money! Money!! Money!!! ::- A Paramount Picture





TEASER AD!

One of a series that was used in New York newspaper campaign. Picture is doing knockout business in its sixth successive week at the Central Park Theatre, where it was pre-released. "Tabu" will be one of the outstanding pictures on our international program for 1931-32 season.

NOVO SUCESSO—"PROEZAS DE SKIPPY"

A PARAMOUNT tem um novo filme infantil, de grande exito—"Proezas de Skippy," uma divertida comedia extractada das historias caricatas de Percy Crosby, e cujo principal heróe, o garoto Skippy, foi na tela interpretado pelo actor-menino Jackie Cooper.

Estreiado simultaneamente nos dois grandes cinemas da Paramount, de Nova York e de Brooklyn, este filme constituiu o melhor chamariz nos espectaculos da Paschoa, enchendo-se as duas casas, em sessões constantes, da maior multidão infantil que já se viu reunida. Isto prova que a petizada lê as historias caricatas de Skippy e que leva bem a serio as suas intelligentes aventureiras.

Como a primeira, "Aventuras de Tom Sawyer," fita de estreia desta serie juvenil de comedias, mereceu "Proezas de Skippy" os maiores encomios por parte dos criticos cinematographicos. O filme foi lancado por todo o paiz ao mesmo tempo, e um jornal do estado de Kansas, entusiasmado pela ideia da Paramount de divertir os garotos nas duas semanas de ferias paschoeas, não só teceu grandes elogios á nossa marca e ao filme, como abriu uma verba especial para pagar pelas entradas de todas as creanças cujos pais não pudessem fazer a pequena despesa de as levar ao cinema, para ver "Skippy."

E' esta a primeira vez que um jornal americano faz uma tão pre-

PROGRAMMA DO VIGESIMO ANNIVERSARIO

ESTE anno completa a Paramount vinte annos de existencia e em comemoração dessa feito vem a companhia de organizar um programma estupendo para a estação de 1931-32. Nesse programma figuram todos os filmes até agora contemplados assim como as produções em linguas estrangeiras, a cargo de agora por deante do nosso studio de Joinville, França.

O nosso grupo de filmes em linguas estrangeiras constará de umas cem produções, contando-se com as pequenas comedias e assumptos curtos. Um outro detalhe da produção estrangeira é que as novas fitas serão baseadas em obras de autores conhecidos no estrangeiro e não em meras versões dos filmes americanos, já realizados desta banda do Atlântico.

Entre os grande filmes, diz-nos o catalogo geral das novas produções, haverá pelo menos tres super-internacionaes. Sabemos ainda que o studio da Paramount em Paris fará vocalizações de alguns filmes e adaptará outros pelo sistema de titulos.



TWO EDITIONS OF "THE KID"

The amazing similarity between Robert Coogan, who is featured in "Skippy," and his illustrious brother, Jackie, (left) when the latter was the same age, is emphasized in the above composite photo. Both are now under long-term contract to Paramount and will appear together in at least one forthcoming picture.

A INGLATERRA

NÃO é sem razão que os legionarios ingleses se appellidaram de "boldógués," pela renitencia com que esses cães agarram para não soltar. É bem conhecida a tenacidade e teimosia, coragem e resiliencia dos "boldógués," qualidades estas que, de uma forma figurada, vemos reproduzidas na divisão ingleza.

Logo de começo, cremos, estavam os legionarios ingleses dispostos a ganhar o premio do primeiro trimestre, o que de maneira alguma nos surprehende, pois bem conhecemos a força de Mr. Graham, o líder desses intrepídos paramountezes britânicos.

Entretanto essa victoria dos ingleses deve ter sido recebida com grande surpresa pela divisão da Zona do Canal (Panamá), que há dois meses vinha formando na primeira linha das rendas mensaes e parciais disposta a conquistar aquelle premio. A inesperada derrota serviu-lhes-ha de proveitosa lição. Mr. Novak teve as honras da quasi-victoria, pois tres das suas divisões se mantiveram acima da quota, o que é já um bom começo para a porfia do segundo trimestre.

O salto mais sensacional do mes foi o da Scandinavia, que passou do vigesimo-primeiro degrau para o segundo. Os "Vikings" têm desde começo realizado grandes passes de acrobacia, indo ás vezes quasi ao pico para depois baixar, o que não quer dizer que o seu pulo do mes

NA DIANTEIRA!

passado seja para ser tomado em pouco consideração pelos outros concorrentes.

A divisão "Blue Ribbon," da Australia, tem-se mantido acima da quota, o que quer dizer que os legionarios de Mr. Hicks estão, como sempre, na primeira linha de fogo, puxando para o victoria. Como se vê, os "australianos" mantêm a fama.

A divisão cubana passou do decimo para o sexto lugar. Este salto deveu-se á campanha da "semana de prosperidade," iniciada por Mr. Pratchett, chefe daquella divisão. Um esplendido esforço — avante, pois!

Tres outras divisões que fizeram progresso foram as da Hespanha, da Jugoslavia, da Finland e da Italia. O aumento de imposto na Argentina muito reduziu as rendas dos "Gauchos." Mas Mr. Lange lá está, disposto á luta. Por outro lado, o Mexico, que tão bonita situação desfrutava, entrou em descrescimo, talvez temporario.

Isto posto, preparamos-nos todos para a porfia do segundo trimestre, que agora se inicia.

Em conclusão, voltamos a repisar sobre a venda do material de publicidade, o que as agencias não devem esquecer, uma vez que isso ajuda á victoria...

Nestas alturas, com a Inglaterra de posse do primeiro trimestre, perguntamos: Quem será o dono do segundo e do terceiro?

SKIPPY -:-

It's a Dog's Life!

-:- A Paramount Picture





IN SHADOWLAND!

Regis Toomey, who has a leading role in Clara Bow's film, "Kick In," is shown above in a novel bit of silhouette work.

"SKIPPY"—UNE SENSATION AU GUICHET

PARAMOUNT s'est créé avec "Skippy" un autre succès d'argent si l'on en juge par les records de recettes obtenus au guichet partout aux Etats-Unis par ce film d'histoire enfantine basée sur les fameuses pages comiques de Percy Crosby, connues dans le monde entier.

Projeté sur l'écran au Paramount Theatre sur Broadway, et dans d'autres théâtres dans le pays entier pendant la semaine de Pâques—une très mauvaise semaine pour les théâtres en général—"Skippy" a démontré son énorme puissance d'attraction en amassant de formidables recettes qui dépassent largement celles déjà considérables de "Tom Sawyer," le premier film d'enfants de Paramount.

Les critiques de la cinématographie et des journaux se sont unis pour l'acclamer comme un accomplissement hors ligne du cinéma qui plaira tout autant aux graines personnes qu'aux enfants. A New York, aussi bien que dans bien d'autres villes, le splendide accueil que lui a fait le public a forcé les directeurs de théâtre de le tenir au programme pendant une seconde semaine.

Mais la meilleure illustration de la valeur supérieurement divertissante de "Skippy" se trouve dans le fait qu'un journal de Kansas City, non seulement conseilla à tout le monde d'aller voir le film, mais annonça qu'il fournirait à ses propres frais des billets à tous ceux qui ne

NON vient justement de publier l'ambitieux programme de production pour la saison 1931-1932, qui marque le 20e anniversaire de notre compagnie. Ce communiqué comprend également des détails sur nos productions étrangères, qui sont d'un intérêt spécial pour tous les membres de la Légion Etrangère. En voici brièvement les principaux points:

Pendant l'exercice prochain toutes les productions de films étrangers seront concentrées dans nos studios de Joinville. Près d'une centaine de grands et de petits films en diverses langues seront produits. Ce seront toutes des productions originales, basées sur des données locales. Ce ne seront pas des versions de films américains. Parmi les grands films, il y aura plusieurs "internationaux spéciaux," construits sur des bases nouvelles, et qui conviendront pour tous les pays. Outre le programme ci-dessus, les studios de Joinville synchroniseront, habilleront, superposeront ou adapteront d'une façon déterminée toutes les productions américaines qui offrent de l'intérêt pour le marché étranger.



GUEST OF HONOR!

Maurice Chevalier was the guest of honor at a supper-dance given by the French War Veterans on the night of April 11.

LA GRANDE BRETAGNE GAGNE UNE MANCHE

CE n'est pas en vain que les légionnaires de la Grande Bretagne sont appelés les "Bouledogues." Cette race est connue pour son courage, sa force et sa ténacité. Quand un bouledogue a planté ses dents dans un objet, il s'y attache comme si sa vie en dépendait. Et il est bien clair maintenant que les gaillards de M. Graham avaient décidé dès le début de gagner la première campagne trimestrielle. Ils avaient débuté au sixième rang et avec entêtement ont poussé de l'avant jusqu'au premier. Chapeau bas pour eux.

Bien que ce soit probablement un choc pour le groupe de la Zone du Canal de perdre lorsque la victoire semblait pour ainsi dire certaine, il a la satisfaction de savoir qu'il était en tête pendant deux mois successifs et a clôturé le trimestre en dépassant sa quote-part. Quant à M. Novak, il peut se consoler avec l'idée que deux de ses divisions se trouvent parmi les cinq premières, et que la troisième dépasse la ligne de 90 pour cent.

Le saut admirable de la Scandinavie qui de la 21e place arrive à la deuxième est certainement un bel exploit d'acrobatie.

En fait, les prouesses, des "Vikings" de M. York depuis le commencement du concours, ont été étonnantes. Le premier mois ils étaient près du sommet, le deuxième mois ils tombaient à la cave, et maintenant ils se sont redressés sur les plus hauts degrés de l'échelle. Nous prédisons

que s'ils cessent de jouer à la balançoire il finiront en première place. Trouver les Rubans Rouges au quatrième rang et dépassant leur quote-part est exactement ce que nous attendions de la cohorte de M. Hicks. Ce serait du nouveau s'ils n'atteignaient pas leur quote-part!

Cuba a déménagé du dixième au sixième rang et a dépassé sa quote-part, ce qui ne nous a pas surpris. Nous avions prévu que la "Semaine de Prospérité" que les "Cubiches" de M. Pratchett avaient organisée le mois dernier battait le record et améliorerait leur position. Et c'est exactement ce qui s'est produit. C'est de "la belle ouvrage!"

D'autres qui ont fait des progrès considérables pendant ces quatre dernières semaines, comprennent l'Espagne, la Yougoslavie, la Finlande et l'Italie. La malheureuse situation des impôts en Argentine est seule responsable pour les piétres résultats des "Gauchos" de M. Lange pendant ce premier trimestre. Les affaires sont pour ainsi dire stagnantes là-bas. Quant à la dépression mexicaine elle est, pensons-nous, tout-à-fait temporaire.

Il n'est pas douteux que le deuxième trimestre amènera des changements considérables dans la classification. Les quôtes-parts ont été entièrement révisées d'après la situation connue dans les divers territoires et il y aura pour tous la même occasion de gagner le premier prix.

SKIPPY

Boys Will Be Boys!

A Paramount Picture



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MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



EXTRA! EXTRA!! EXTRA!!!

When the Paramount Theatre, Paris, ran the French version of "Manslaughter," special newspapers, playing up sensational features of the film, were distributed throughout the city. Stunt was talk of the town!



REAL WEDDING STUNT!

To exploit "Marions-Nous" (Let's Get Married), the live-wire publicity men of Le Paramount persuaded a prospective bride and groom to hold the wedding ceremony in the theatre.



TRUCK BALLYHOO!

An auto truck placarded with 24-sheets helped make picturegoers of Frankfurt/Main, Germany, "Vagabond King"—conscious during local three-day run of the film. By the way, the people in this city are not called Frankfurters!



STRIKING FRONT!

Striking front of the Kino-Palace, Copenhagen, during run of "Feet First." Note crowds going inside!

BYRD CONTEST IS GOING!—GOING!—!

AND soon it will be gone!

June 30—the last day of grace—is getting dangerously close. If you are planning to submit a scrapbook containing your local advertising-publicity-exploitation campaign on the Byrd film, *hurry up about it!* We know the picture has played in practically every territory by this time, and we also know that most of the exploitation campaigns have been marked by unusual effort, initiative and originality. Consequently, it is a little difficult to understand why we have received so few scrapbooks.

Remember, you publicity men of Great Britain, Japan, China, Scandinavia, Germany and Central Europe, South and Central America, Spain, France, Italy, Mexico, Cuba, etc., there are \$1500 in prizes at stake! That's a lot of money in any country right now! Send in your scrapbooks!



PUBLICITY CAMELS!

Two live camels, appropriately banded, were led through the streets of Sydney, Australia, by two attendants dressed in Foreign Legion uniforms, all in the interests of "Morocco" at the local Prince Edward Theatre. Great business booster!



ART CONTEST!

Another excellent exploitation idea engineered by the Prince Edward Theatre showmen was a drawing contest for art students, two of whom are pictured above in the lobby of the theatre busily reproducing pictures of Marlene Dietrich.

BUDAPEST'S GREAT CAMPAIGN ON "MOROCCO"

FROM evidence accumulating, it is becoming increasingly clear that "Morocco" was supported in extraordinarily vigorous and militant fashion wherever it played. Branch Manager Földes in Budapest is the latest to send in details of the fine campaign that launched the picture locally to a conspicuous success. For instance, we reproduce here the tabloid newspaper that was printed 50,000 copies were distributed



throughout the city. 5,000 coins about the size of an American half dollar, bearing on one side the profile of Miss Dietrich and on the other the Paramount trademark, were stamped out and widely distributed. Special decorative cardboard plates were made up and placed in restaurants, cafes, coffee houses, etc. Furthermore, every letter that went out to exhibitors had a special printed stamp on the envelope calling attention to the production.



EXP-LLOYD-ATION!
Dandy window display in shoe store that focused attention on Lloyd film at the Palladium Theatre, Malmö, Sweden.



ARRESTING LOBBY!

Part of the fine lobby display in the Palladium Theatre, Malmö, Sweden, for "Feet First."

"VARIETY" LAUDS NEW FRENCH PRODUCTION!

"MARIONS-NOUS," the newest of the Paramount French films made in our Joinville studios, received the unqualified approval of "Variety's" local critic in Paris, who saw the picture at the Paramount Theatre. This production was adapted from the same story which was the basis of the Clara Bow film, "Her Wedding Night."

Here's what "Variety's" critic had to say in part:

"Film was caught at the first

(midnight) performance with a tough audience, keeping it laughing continuously, and was loudly applauded at the end. It is impossible to find any trace of its foreign origin in Saint-Granier's adaptation, which admirably suits the French taste. The endless series of gags have been treated both in dialog and in direction in a way which is irresistibly funny. Photography is of Hollywoodian quality and sound is good. Acting is excellent by a practically all-star cast. Film means big business."



Paramount



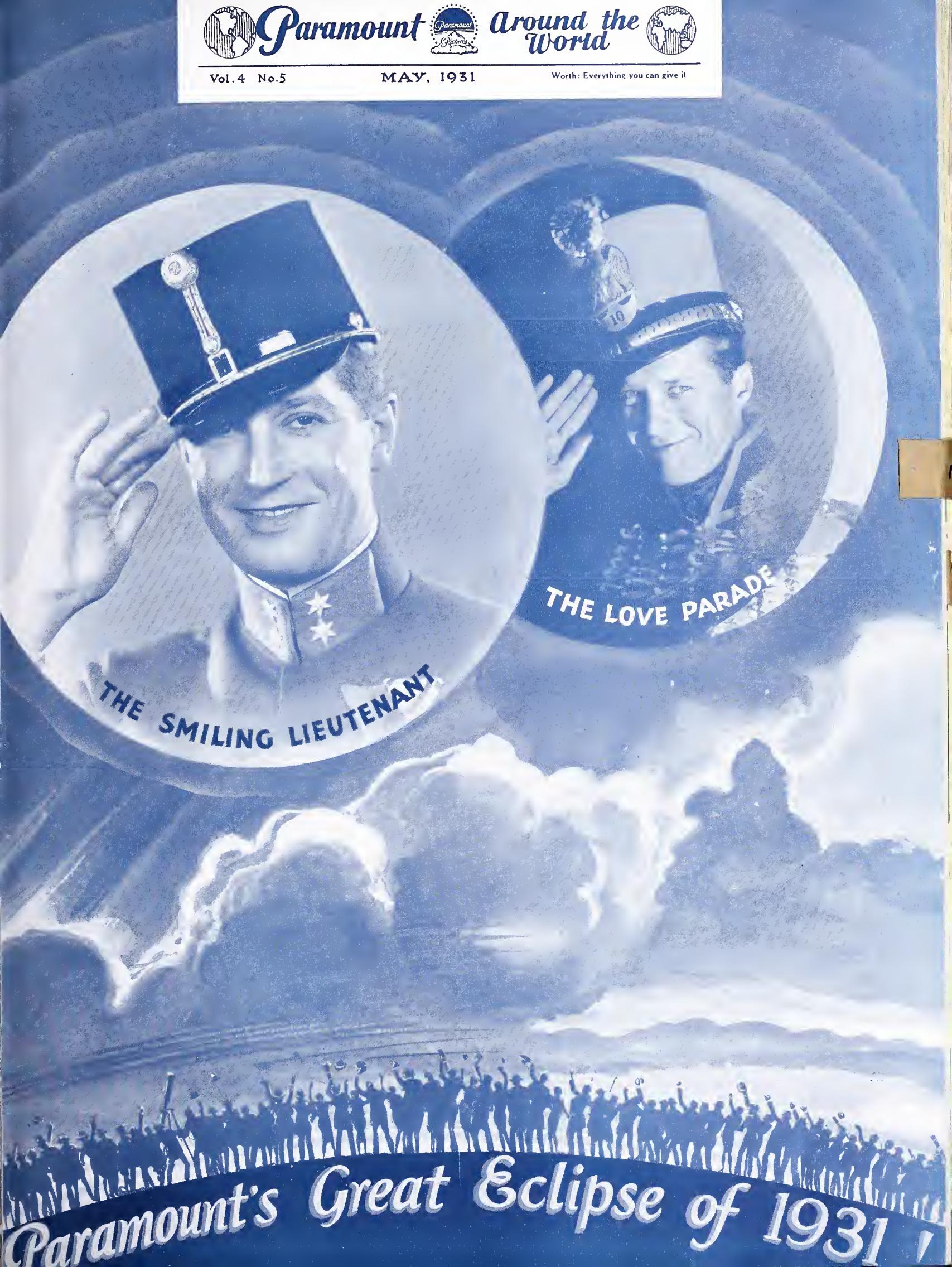
Around the
World



Vol. 4 No. 5

MAY, 1931

Worth: Everything you can give it



THE SMILING LIEUTENANT



THE LOVE PARADE

Paramount's Great Eclipse of 1931



Published in the interests of Paramounters in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

Editorial Council

J. H. Seidelman
George Weltner
O. R. Geyer
Charles Gartner
John B. Nathan
Jose Cunha
J. L. de Béthancourt

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Vol. 4

MAY, 1931

No. 5

"Pay Streak" of the Program!

CHEVALIER AND LUBITSCH have done it again! "The Smiling Lieutenant" goes marching on where "The Love Parade" left off!

And I cannot emphasize too strongly that this unique star and master director have not merely repeated their earlier triumph—they have eclipsed it!

"The Smiling Lieutenant" is not a duplication; it is a progression. It exhibits the full flower of Chevalier's magnificent gifts and magnetic personality. It evidences the mature power of Lubitsch's creative genius and directorial craftsmanship. It brings out in bold relief the giant strides the talking picture has made in the year and a half that has passed since "The Love Parade" burst upon the industry.

To see "The Smiling Lieutenant" is to appreciate that the microphone has grown up. Sound has outlived its "growing pains." Dialogue has assumed its rightful place in the scheme of production. And music has graduated from the role of a synchronized "understudy" to that of a full-fledged "star," whose artful aid enhances the entertainment value of the photoplay.

The point has often been stressed that, just as the prestige of a government depends, to a great extent, on the type of men who represent it abroad, so does the reputation of a company depend on the quality of the merchandise it exports.

There is satisfaction, therefore, in the thought that "The Smiling Lieutenant" will make a splendid ambassador for Paramount the world over. It is ideally fitted for this international mission because it is international in its make-up: a French star (Maurice Chevalier), a German director (Ernst Lubitsch), a Viennese composer (Oscar Straus), a Hungarian author (Ernest Vajda), and an English lyricist (Clifford Grey).

P. S. Any miner will tell you that the "pay streak" is the richest part of the mine—the part that yields the finest gold in the largest quantities. I consider "The Smiling Lieutenant" the "pay streak" of our program!

They Knew What They Wanted!

HERE'S an old story in a new setting: Three years ago a group of public-spirited citizens of Hongkong, China, got together and decided that what the town needed was a modern, up-to-date motion picture theatre that would be the last word in luxury and comfort.

The more they talked about it, the more enthusiastic they grew. Yes, sir, they told one another, this theatre will be one of the finest in the world, a de luxe house with all the trimmings—latest sound reproducing equipment, best projection machines, audiphone attachments for hard-of-hearing patrons, first-class cooling system, military-trained staff of ushers. Nothing would be overlooked; no expense would be spared.

Then some one asked what appeared to be a foolish question.

"What are we going to do with the theatre after we've built it?"

"Why, show pictures, of course!" the others chorused.

"What pictures?" was the next question.

They saw his point immediately. It wasn't the elaborate decorations of the theatre, or the luxuriousness of the furnishings, or the softness of the seats that mattered so much as the quality of the entertainment. As practical business men, they realized that the public's primary consideration is the picture, not the temperature of the cooling system or the uniform of the usher.

The upshot of the conference was this: they agreed to go ahead with the theatre only if they could get Paramount service and make Paramount pictures the backbone of their program. Otherwise they would just drop the whole matter. They knew what they wanted!

Well, you'll find the happy ending on another page of this issue where you will read the details of the recent opening of the new King's Theatre in Hongkong.

The thick, handsome souvenir program they issued to commemorate the premiere contains the following tribute to Paramount:

In deciding the basic program policy of a cinema theatre, it is customary to have as a foundation, a motion picture company whose reputation is not only well known, but whose brand of consistently good film entertainment would be of the utmost importance in attracting patronage—and in HOLDING that patronage. With this in mind, the King's Theatre made a complete and comprehensive survey of motion picture companies specializing in foreign distribution. PARAMOUNT led all the rest. We pledge the amusement-loving public the very best in film fare through the medium of Paramount.

As I said up above, it's an old story. It's happening all the time in some quarter of the globe or other. Exhibitors recognize the need of protecting their investments and insuring their box offices, so they tie up with Paramount. They know what the public wants!

E. E. Shaefer

Chevalier - Lubitsch Cap Careers With Current Winner

AN invitational preview the night of May 21, that was graced by an appreciative and notable gathering, formally ushered into the Criterion Theatre, New York, Maurice Chevalier's new Ernst Lubitsch production, "The Smiling Lieutenant," which made its public debut the following evening.

When the picture came to its inevitable end, the thundering applause and buzz of admiring comment told their own eloquent story of the triumph scored by star and director—a triumph that eclipsed their previous success of "The Love Parade." Beyond all shadow of doubt, "The Smiling Lieutenant" marks a new high point in the careers of Maurice Chevalier and Ernst Lubitsch!

That this is the verdict of press and public alike may be evidenced from the enthusiastic reviews of the critics (reproduced on the following two pages) and from the big advance sale at the box office. The picture looks set for a long and prosperous run!

Any analysis of "The Smiling Lieutenant" only serves to emphasize the box office elements that went into its making. First and foremost, there is Chevalier, singing, winking, romancing his irresistible way from brunette to

blonde; then the skillful, imaginative direction of Lubitsch, that is marked by dozens of his glorious sly touches and high good humor; third, an all-star supporting cast, headed by gorgeous Claudette Colbert, charming Miriam Hopkins and laugh-provoking Charlie Ruggles; fourth, lovely, lilting music by the world-famous Viennese composer, Oscar Straus; fifth, a sparkling, romantic love story by Ernest Vajda and Samson Raphaelson,



NEWSPAPER AD!

Sample of the splendid advance newspaper advertising that effectively sold "The Smiling Lieutenant." There was no attempt made to tell anything of the story; the emphasis was laid on the people who had a hand in its making, Chevalier, Lubitsch, Straus, and the well known members of the supporting cast.

SOUVENIR BOOKLET!

Cover page of the Criterion's 20-page souvenir booklet. The use of color, handsome illustrations, striking art work, and interesting copy about the film and its personalities make it the equal of any of the regular "class" magazines. It may well be used as a model by all our offices.



HISTORY REPEATS ITSELF!

At the same theatre, where eighteen months ago "The Love Parade" began its triumphant march round the world, "The Smiling Lieutenant" has started on its record-breaking run. Watch history repeat itself!

set in the picturesque surroundings of colorful Vienna, in the days when it was the gayest capital in Europe; and sixth, witty lyrics by Clifford Grey, who was responsible for the lyrics in "The Love Parade."

No synopsis could do the picture justice, because it depends for its telling on the subtleties of acting, direction and musical accompaniment. But the bare outline of the plot is this: Chevalier, a handsome and impecunious lieutenant in the Austrian army, falls in love with Claudette Colbert, leader and violinist of a girls' orchestra, but is compelled by the Emperor to marry Miriam Hopkins, princess of a small, neighboring kingdom.

Miriam, though lovely, is old-fashioned in her conduct, manners and dress, and her placid charms fail to thrill Maurice. In the end, with the help and advice of Claudette, who renounces all claim on Chevalier, the princess effects a change in her personality, adopts a snappy, jazzy attitude, and wins her husband's love.

"The Smiling Lieutenant" is a classic illustration of the "silent" technique applied to talking pictures. Not only has Lubitsch made the musical score an integral part of the story from the

standpoint of synchronization, but in a good many scenes he has used a musical motif instead of dialogue to explain the action. When you see the picture, you will first appreciate—and marvel at—his directorial ingenuity. Furthermore, the songs in the film fit in logically and gracefully. There is no slowing down of the tempo—no slowing up of the action to interpolate a musical number. In all, Chevalier sings three songs, as only he can sing them. Miss Colbert joins him in duets and also shares musical honors with Miss Hopkins in an additional vocalization.

Summing it all up, "The Smiling Lieutenant" is the ultimate in screen entertainment, and again offers the Foreign Legion a golden opportunity to establish new records!

As Mr. Seidelman has already informed all the offices, (see his letter of April 25 in which he reviews the "New Product") there will be an all-talking version, a French version with songs in French, and a synchronized version with songs in either French or English. Prints will be ready for shipment in the near future.

P. S. Remember Mr. Seidelman's admonition: "We expect nothing less than 'Love Parade' terms and results on this one!"



"The Smiling Lieutenant"

N. Y. Evening Graphic

CHEVALIER smiles, but you'll exit laughing! What Maurice Chevalier and Ernst Lubitsch tried out so successfully in "The Love Parade," they developed to a point of inimitable perfection in "The Smiling Lieutenant," with the result—the most delightful screen entertainment the talkies have yet produced. Romance, Viennese music, rollicking comedy, subtle sophistication, a few bits of the risqué, Chevalier at his best, Claudette Colbert and Miriam Hopkins, splendid foils for each other—all this worked together with the brilliant strokes and deft touches of Lubitsch direction.

N. Y. American

A DELIGHTFUL, charming, sophisticated, daintily risqué cinema—and proved to be still another triumph for the utterly inimitable Maurice Chevalier and Ernst Lubitsch, supreme director of suave, Continental comedy. The "Lubitsch touch" is ever evident, fresh, vibrant, sparkling as ever. And yes, just a little naughty. Naughty, say, as Chevalier's wink, and equally intriguing. The piece is sprinkled with harmony like heaven with stardust—music with all the lilting loveliness of Vienna itself. But lest the audience get to mooning romantically, there is a delicious spice of comedy that tops every sequence with gay spontaneous laughter.

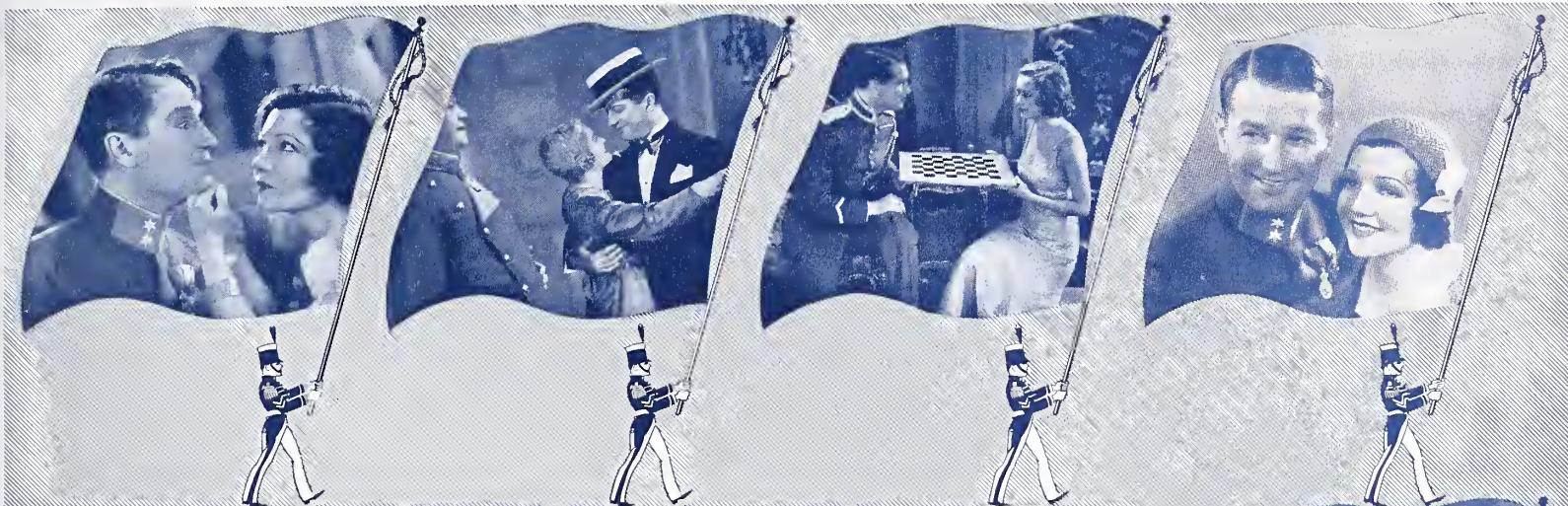
N. Y. Sun

NOR do I hesitate for one instant to call it Lubitsch's best talkie—largely for the reason that most of it is silent, most of it is pantomime with incidental dialogue, the whole last half being practically and refreshingly mute, save for its synchronized score and its inescapable sound effects. The production is beautiful, what with its exquisitely lighted marble interiors, its palatial marble stairways and its regal atmosphere, and several of the original waltzes are still lovely enough to melt you completely. Chevalier plays with personality, genuine humor and lightness. Miss Colbert has never been lovelier.

N. Y. World-Telegram

OF course the charming and ingratiating personality of Maurice Chevalier is emphasized nicely in "The Smiling Lieutenant," but more than that, the picture is directed by Ernst Lubitsch with frequent flashes of positive genius, and is acted superbly all the way. Also its score, composed by Oscar Straus, is far above the average in quality, as are the lyrics. It embodies some of the most brilliant of the famous "Lubitsch touches." Lubitsch has allowed his music and his camera to work for him. It is an excellent example of the use of silent picture technique and talking and sound picture methods. This is one of the best of all the musical films.





Passes Gaily in Review!

N. Y. Evening Post

ALL the shrewd delights that were promised in "The Love Parade" are realized in "The Smiling Lieutenant," and with an economy and sureness that give it a lustre which no other American-made comedy satire has achieved. It is in the variety of its comedy ideas, its wealth of inventiveness, its embroidery of slightly bawdy divertissements that the chief delights of "The Smiling Lieutenant" are found; in these and, of course, in the uses to which they are put by the skilled acting of Chevalier, Colbert, Barbier and Hopkins. There are touches which out-touch Lubitsch, and they rank at the very top of satiric comedy. Oscar Straus has written some new and delightful music, all of which is ingeniously worked into the action.

N. Y. Times

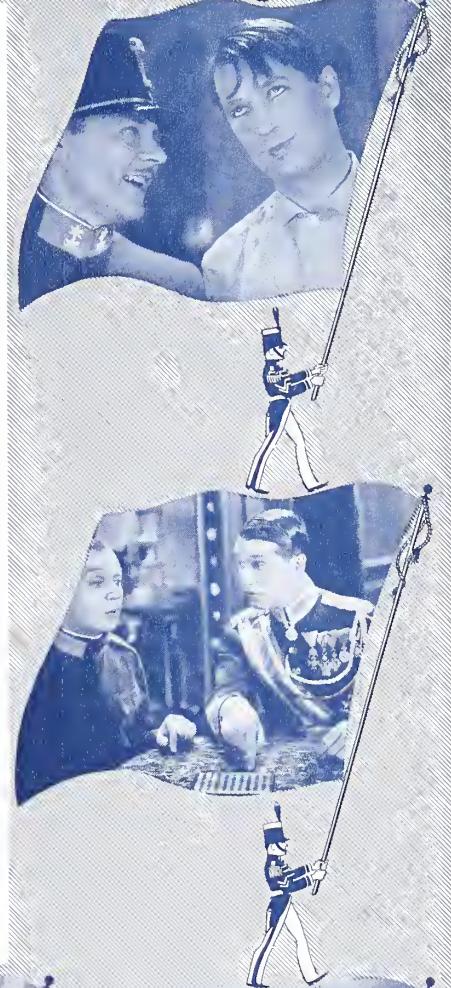
WIT and melody swing through Maurice Chevalier's latest picture. That cinematic artist, Ernst Lubitsch, supplies the rapier-like comedy, and none other than Oscar Straus is responsible for the charming musical compositions. The wit and melody come mostly thru Chevalier, whose smiling and singing are bound to appeal to all those who see this offering. Lubitsch reveals himself to be once again a master of the microphone as well as of the camera. This director's satire permeates this film, whether he is dealing with romance or royalty.

N. Y. Herald-Tribune

ONCE more the combination of Maurice Chevalier and Ernst Lubitsch results in a piece of artistry, this one "The Smiling Lieutenant," flawless in its manipulation and not far from perfect in its performance. From the point of view of taste this picture is perfect. And from the standpoint of staging and setting, Paramount, as usual, has done itself proud. The dialogue is light, gay, and fits the piece like a glove. Oscar Straus' music needs no commendation. Once more you hear his haunting and lovely waltzes as well as a beautiful accompanying score. Chevalier was in perfect form, getting his effects over with the charm and humor that only he knows how to do.

N. Y. Daily News

"THE SMILING LIEUTENANT" is a picture which you won't want to miss, combining as it does the sophistication of Lubitsch with the charm of Chevalier, and adding for good measure the brilliance and beauty of two radiant actresses, Miriam Hopkins and Claudette Colbert. Pour in the lingering music of Oscar Straus, set to the tingling lyrics of Clifford Grey. There you've got a film which keeps its audience content for over an hour. When we say content, we mean happy and eager for more, up to the very last shot.



"VIKINGS" ON TOP!

New Crop of Pace-Setters Includes Italy and Hungary

Two Sets of Figures Indicate Progress of Divisions

19 Over Quota or 90%—Spain Leads for Grand Prize

AS the "Banner Year" contest swings into its second stanza, a new crop of pace-setters is leading the field in a mad scramble for the Lasky trophy. Out in front by a narrow margin is Scandinavia, which finished second in the first quarter. If Mr. York's "Vikings" can maintain their lead for the next two months, they will deserve to win, because they will be up against the toughest kind of fighting.

Among those who look to give Scandinavia some healthy competition are Italy and Hungary. Mr. Aboaf's "Romans" mean business, judging by the fact that they pole-vaulted

from eighteenth to second. Mr. Foldes' gang must have been eating extra portions of that famous Hungarian "goulash," because they suddenly acquired enough strength to push their way up from twenty-second to third. More power to them!

Others who bettered their positions considerably include Roumania, Austria, Germany, China, Latvia and Mexico. On the whole, it appears that most of the divisions have made important gains during the past four weeks. There are eleven over quota and eight past the 90% mark.

Even more encouraging is the fact that, of the twenty-seven divisions, seventeen are above 100%, based on the whole year's quota. Incidentally, if the contest ended tomorrow, Spain would win Mr. Zukor's grand prize, since Mr. Messeri's "Matadors" are ahead with a percentage of 133.19. You will note on the adjoining page that we list two sets of figures, one for the quarter, the other

for the entire year. This will be continued in all future issues till the contest ends, so that you will know at all times exactly what progress you are making.

From correspondence we have seen, it is clear that several of the offices are honestly preparing to give that "extra dividend in extra effort" that Mr. Kent asked for and Mr. Shauer, on behalf of the Foreign Legion, promised.

Cuba, for example, is getting ready to stage a special "Chevalier Week" during September. Other offices are inaugurating special drives of one kind or another. With our studios in Hollywood, New York, Paris and London pouring out an uninterrupted flow of grade-A product, there is no reason in the world why you legionnaires should not fulfill your pledge to make 1931 a banner year!

The Foreign Legion has never yet offered any alibis, even when the alibi, such as an economic depression, contingent or restrictive

legislation, was a legitimate one. Whatever the obstacle, past history shows, it has only served as an added incentive for you men to fight all the harder.

In this connection we should like to quote from a recent letter received by Mr. Shauer from Fred Lange, manager for Argentina.

"We are all sure," he wrote, "that in spite of the abnormal conditions and the fact that we have had considerable trouble on account of custom house decrees, etc., that this will be the banner year for the Gaucho Division."

That's the spirit that conquers!



THE VIKING LEADER!

A smiling caricature of Carl P. York, general manager for Scandinavia, by V. Cristellys at the Joinville studios.



THAT VIKING SPIRIT!

This cover design on a recent issue of the Scandinavian house organ, "Vikingen," typifies the spirit that inspires Mr. York's gang to go out and battle for Paramount! No wonder they are on top!



GAUCHO CHALLENGE!

This cartoon from a recent issue of the Argentine publication, "Los Gauchos" tells its own story. You don't have to know Spanish to understand that Mr. Lange is challenging his fellow managers!

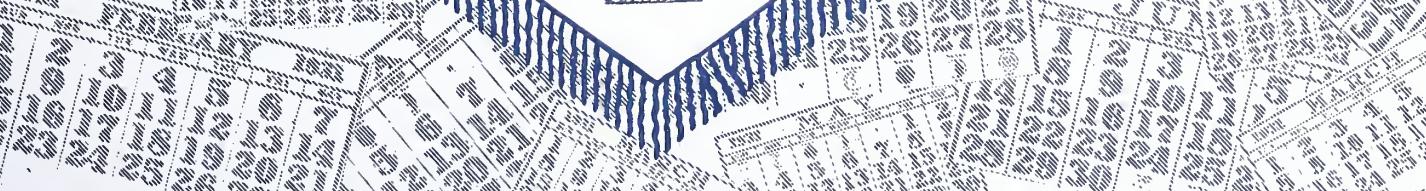
The Foreign Legion's 1931 BANNER YEAR CONTEST

2ND QUARTER DRIVE
"For Mr. Lasky"



STANDINGS AS OF MAY 1, 1931

	2nd Quarter	Yearly Quota
1. SCANDINAVIA	138.34	127.63
2. ITALY	136.33	105.28
3. HUNGARY	134.62	100.70
4. ROUMANIA	119.34	119.95
5. CHILE	108.60	94.09
6. GUATEMALA	106.44	93.43
7. SPAIN AND PORTUGAL	106.16	133.19
8. CZECHO-SLOVAKIA	102.66	113.72
9. GREAT BRITAIN	102.43	107.23
10. AUSTRIA	101.94	88.61
11. GERMANY	100.18	105.61
12. FINLAND	99.97	120.34
13. CUBA	96.58	105.22
14. CHINA	96.29	81.78
15. FRANCE	94.08	128.05
16. HOLLAND	94.07	104.59
17. POLAND	92.93	112.70
18. COLOMBIA	91.74	104.49
19. LATVIA	90.23	92.18
20. AUSTRALASIA	89.10	104.92
21. MEXICO	85.24	54.13
22. PORTO RICO	84.02	89.21
23. CANAL ZONE	81.51	118.20
24. ARGENTINA	74.11	54.32
25. JAPAN	69.08	97.94
26. BRAZIL	57.38	56.46
27. JUGOSLAVIA	52.82	103.28



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



FOR GERMAN EXHIBITORS!

This is the cover page of the initial issue of the "Paramount Journal," an exhibitors' service monthly published by our Berlin office for distribution to exhibitors in Germany and German-speaking territories of Central Europe. It is an 8-page publication, and in general style and get-up has been modelled after (we blush to say it) "Paramount Around the World." Judging by the contents of this first issue, it might well have been named "The Money-Maker," for it contains many worth-while suggestions and ideas to help exhibitors make more money on Paramount pictures. E. G. Techow, publicity manager for Germany and Central Europe, is the editor.

LAUDS OUR SPECIALS!

SOME of our offices, that are now holding trade showings on the next season's product, have been flooded with letters and wires of congratulation from their exhibitors. The following telegram, received by Gus Schaefer, general manager for Germany and Central Europe, is typical of the laudatory comments:

"Was tremendously enthused at the trade show of Lloyd, Rango, Monte Carlo. Three pictures—three hits. Heartiest congratulations for this success."

Featured below are some of the recent Spanish productions filmed at our Paris and Hollywood studios. Most of them have been previewed at the Home Office and have aroused the greatest enthusiasm among our executives.

SUCCESSFUL

AN interesting and rather daring experiment was recently tried by the Prince Edward Theatre, Sydney, Australia, in presenting for one week the French version of "The Big Pond." Now, as everyone who has been over there knows, Australia is even more British than England itself. And you never hear any



EXPERIMENT

other language but English. Yet the picture went over in great style, first because of Chevalier's popularity and second, because the school children took this opportunity of hearing French spoken on the screen. Incidentally, we call your attention to their newspaper ad reproduced here. It's a mighty good one!



TAN'S OCCIDENTAL EXPLOITATION SELLS BYRD FILM TO ORIENTAL MOVIEGOERS

"EAST is East and West is West....," but they both respond to energetic merchandising and modern showmanship methods in precisely the same way.

Kingston Taft Tan suspected as much when he arrived in Hongkong to look after Paramount's interests in South China, and he decided to verify his suspicions by using "With Byrd at the South Pole" as a test case. The tremendous success the film had achieved in Japan was a powerful incentive. Besides, Tan was anxious to put into practice the theoretical knowledge of publicity and exploitation he had gained during his course of training at the Home Office and in the Publix Theatre Managers Training School from which he had graduated with honors.

After persuading the owner of the Central Theatre, who had booked the picture, to allow him a free hand,

Tan started an intensive advance campaign that lasted three weeks.

Extra space was taken in the newspapers. The schools were personally canvassed by Tan. He won the cooperation of principals and teachers, and addressed student assemblies. Special morning student matinees were arranged. A somewhat hostile foreign press (hostile to American pictures) was induced to publish reams of publicity, reviews and even editorial comment. His Excellency, the Governor of Hongkong, was invited to the premiere performance. 50,000 heralds and four-page pamphlets were distributed. An exceptionally fine trailer was run regularly. The lobby and front of the theatre were suitably decorated. The results were magnificent.

The Byrd film broke the attendance record formerly held by "The Love Parade." Recently it



K. T. Tan

"GAUCHO" ANNOUNCEMENT!

As neat and pretty and effective an announcement book as we have ever seen is the one just issued by our Argentine organization on its 1931 lineup of products. Cover is reproduced above. It's a two color job in red and blue, twenty pages, and because of its handy size (it's only 5½ inches wide by 7¾ inches deep) may conveniently be carried around in one's coat pocket. It proves that you don't have to spend thousands of dollars to get out a handsome, flashy and showmanlike book. But you do have to apply intelligence and ingenuity. Our congratulations to Fred Lange's ace-high publicity gang!

played a return engagement by popular request, and did capacity business. And the exhibitor has already indicated his intention to bring it back again in the near future.

Tan himself is inclined to deprecate his accomplishments. In fact, his modesty is such that it was impossible to get this story direct. The facts as given here were supplied by Mark Hanna, Paramount's special representative in China. We are grateful to Mr. Hanna for his reportorial labors, and congratulate Mr. Tan on his single-handed merchandising achievement.

SIX SPANISH BEST SELLERS

Some of them rank in quality with Paramount's biggest specials. We have an enormous investment in all our foreign language pictures and it is up to the Foreign Legion to make that investment yield big dividends!



Paramount's Original Spanish Musical GENTE

A REVOLUTIONARY SUGGESTION!

Par's Suped Titles for Span. Musical in U. S.

Hollywood, April 28.
Paramount is considering reversing the order of things by putting English superimposed titles on a Spanish picture for distribution domestically. Film is the original Spanish musical "Gay People." Decision rests on the reaction of the initial showing at the California, Los Angeles, opening May 1.

Picture is Paramount's answer to demands from Spanish speaking countries for more musicals. "People" has 19 musical numbers, more than were in "Love Parade," which was the company's biggest grosser in Latin America.

From a recent issue of "Variety"

THIS is N-E-W-S!

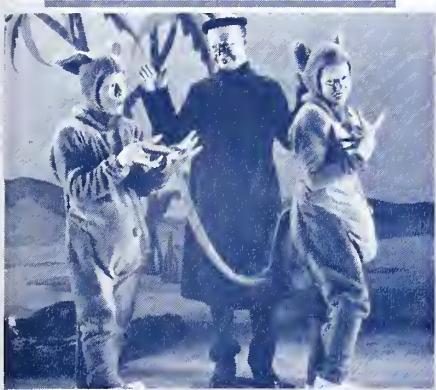
A foreign language picture so chock-full of entertainment, so big in production values, so impressive in the artistry of its direction, the cleverness of its acting, the tunefulness of its musical numbers, that the suggestion has seriously been made that it be distributed domestically with English superimposed titles!

Certainly that ought to clinch matters in regard to the box office possibilities of "Gente Alegre," the original Spanish musical, produced at the Hollywood studios with a swell cast of Spanish favorites, Roberto Rey, Rosita Moreno, Ramon Pereda and others.

As an attraction for the Spanish market, the picture ranks with any of the outstanding specials Paramount has ever turned out. This is not only the reaction of our own executives but the well-considered opinion of a hard-boiled group of Spanish writers, critics, newspaper men, etc., who previewed the picture at several private showings in the Home Office.

It goes without saying that the picture cost plenty to make, and if our production department is to be encouraged to continue to give us the same high quality product, we must get a handsome return on the investment. In other words, you men are expected to go out and get T-O-P P-R-I-C-E-S for "Gente Alegre," for "El Principe Gondolero," (about which reports from the coast are even more enthusiastic) and for the many splendid productions now in the course of filming at the Paris studios.

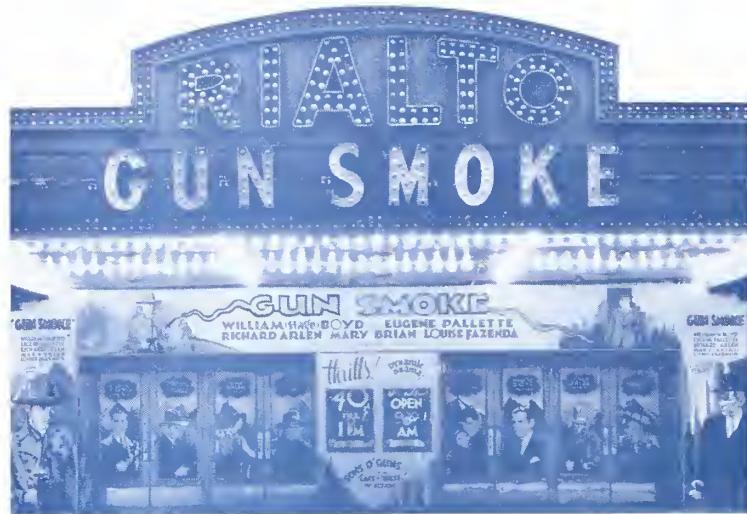
Yes, gentlemen, it's up to Y-O-U!



Music! Comedy! Romance! Melodrama! Novelty! Spectacle!

G A L E G R E

N. Y.'s Hallelujah for Tallulah!



A FRONT OF CONTRASTS!

The striking differences between the gangster East and the woolly West in "Gun Smoke" were cleverly emphasized in the arresting display on the front and marquee of the Rialto Theatre.

"GUN SMOKE" OFFERS NEW IDEA IN ENTERTAINMENT

WHAT happens when the tough East meets the wild West? Who wins when the gangster from the city shoots it out with the cowboy from the plains?

That's the intriguing question that "Gun Smoke" asks and answers in vigorous fashion. Here is a production that combines the best features of the western and the gangster film. And it's enacted by a first-rate cast that includes Richard Arlen, Mary Brian, Eugene Pallette, William Boyd and Louise Fazenda.

"Gun Smoke" is crammed full of action—the action that follows the clashing of powerful personalities diametrically opposed to one another. There is plenty of hard riding and thrilling gunplay, but there is also an abundance of comedy and an appealing love story.

The picture brings out the interesting point that, whereas the gangsters are more than a match for their cow-

WHERE ARE THEY THE TOUGHEST?

IN THE WIDE OPEN SPACES

When city gangster meets mountain cowboy... when sawed off shotgun shoots it out with deadly Winchester... who wins?

THURSDAY at 9:30 A. M.
See

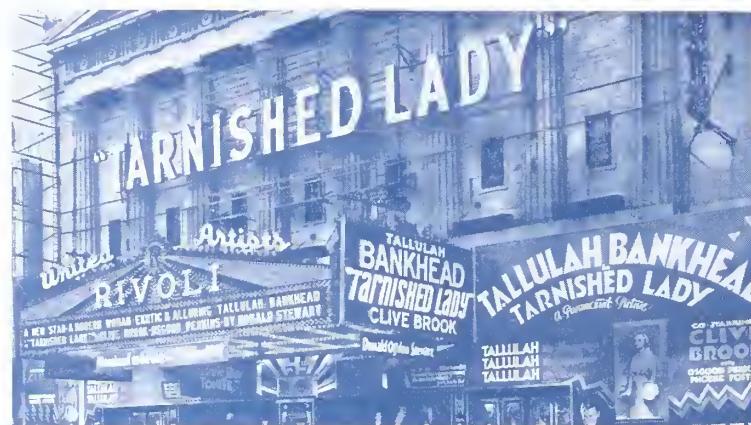
GUN SMOKE

A Paramount Picture with
WILLIAM BOYD, EUGENE PALLETTE,
MARY BRIAN, RICHARD ARLEN,
LOUISE FAZENDA

RIALTO
HOUSE OF HITS, TIMES SQUARE

DRAMATIC!

Realistic illustrations backed by dramatic copy featured the advance newspaper advertising on "Gun Smoke."



A NEW STAR IN BROADWAY ELECTRICS!

The Great White Way shone with a more dazzling brightness when "Tarnished Lady" opened at the Rivoli Theatre and Tallulah Bankhead's name went up in lights. That's a name to pronounce—and remember!

boy brethren when it comes to killing, they are handicapped by the fact that they are on unfamiliar territory when they go west. In the end, it's this lack of knowledge that defeats them. They can't make their customary speedy getaway!

William Boyd is the gang leader whose mob invades a small town out west and terrorizes the inhabitants, to say nothing of robbing the best-paying gold mine in the district. Richard Arlen heads the cowboy faction, that eventually triumphs. Incidentally, there is a very realistic fist fight between Arlen and Boyd, that ends with the latter being hurled from a cliff.

Mary Brian furnishes the love interest, while Pallette and Miss Fazenda provide a full quota of laughs to balance the tense thrills.

"Gun Smoke" is something decidedly new in the way of movie entertainment and should be exploited on that basis.

MISS BANKHEAD HAILED IN "TARNISHED LADY"

NOT since Marlene Dietrich flashed across the film horizon has a new personality created such a furor of public interest and aroused such a storm of critical praise as Tallulah Bankhead, who made her motion picture debut in "Tarnished Lady" at the Rivoli Theatre on April 29, before a brilliant gathering of New York's distinguished first-nighters.

It was a great personal triumph for this shining new Paramount star, who portrays in her person as well as on the screen, the modern, proud, independent type of American girl—the 1931 idea of "It."

The enthusiastic ovation she received at the premiere assured her future from that moment on, and the flattering reviews showered on her are a guarantee that Paramount has in Miss Bankhead another gilt-edged asset.

The metropolitan critics were not

THE WOMAN

EVERY MODERN WOMAN WANTS TO BE

She dresses and talks
smartly, she faces life and
loves eagerly and unafraid;
she kisses and never tells,
endures heartbreak and
never weeps.

TALLULAH BANKHEAD
costarred with
CLIVE BROOK
in
"Tarnished Lady"

A Paramount Picture selected for
the screen by Donald Ogden Stewart
with
PHOEBE FOSTER
OSGOOD PERKINS
ALEXANDER KIRKLAND
•World Premiere
TOMORROW
9 PM SHARP
RIVOLI
UNITED ARTISTS • 8 WAY AT 44



MODERN!

The keynote of the advance advertising on "Tarnished Lady" was the modernism of its star, Tallulah Bankhead.

bashful in putting themselves on record about Miss Bankhead. They joyously proclaimed her, "Not only a magnificent screen type, but also an excellent actress." They pointed out that, "Tallulah registers like the proverbial million," and, "She should be worth her weight in gold to her producers," etc., etc., —exactly as they raved over Marlene Dietrich!

The picture itself is a sophisticated society drama laid against a New York background. Clive Brook is co-starred with Miss Bankhead, and he, too, came in for a share of the laurels that were handed out. But, naturally enough, the main interest centered around Tallulah, the newcomer. And when you see the picture, you will understand why Paramount is banking on Miss Bankhead!



NATIVE CAST F. W. MURNAU'S CROWNING WORK

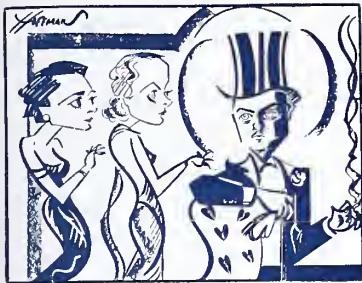
TABU

The FIRST REAL
PICTURE OF THE
SOUTH Seas

STILL PACKING THEM IN!

As this issue rolls off the press, "Tabu" begins its twelfth consecutive week at the Central Park Theatre. Story on the adjoining page explains why New Yorkers are flocking to see this native romance.

"Tabu" in Twelfth Big Week!



"LADIES' MAN"

Caricatured by Hoffman, staff artist of the "N. Y. American," are Kay Francis, Carole Lombard and the suave William Powell.

"LADIES' MAN" IS DRAMA WITH THRILLING CLIMAX

A DRAMATIC exposé of the romantic life of a gigolo provides the story frame for "Ladies' Man," William Powell's last picture to be released by Paramount. New Yorkers, who saw it at the Paramount Theatre, voted it one of the best Powell has ever made. However, Kay Francis, Carole Lombard, Gilbert Emery and Olive Tell share with the star the acting honors.

"Ladies' Man" presents Powell in the role of a sophisticated man-about-town, whose fatal fascination for women eventually leads to his undoing. His murder is thrilling, spectacular, for it follows a desperate hand-to-hand fight between him and Emery, the wealthy husband, forty stories above the street on a narrow balcony ledge. The end comes suddenly for Powell, when Emery hurls him over the railing and he goes crashing down to the pavement.

Lothar Mendes, director, again demonstrates his keen knowledge of effective screen drama, for he has brought out all the gripping highlights of the story, which, incidentally, was written by Rupert Hughes, popular novelist, who knows what the public wants.

Powell, of course, makes the most of the opportunities the part of Jamie Derricott affords him. And he is given excellent support by the surrounding cast. In particular, Carole Lombard does her finest work in a very emotional modern characterization of a 1931 flapper.

"Ladies' Man" has box office written all over it!



"CITY STREETS"

Gary Cooper, Paul Lukas, Sylvia Sidney and Guy Kibbee play major roles in the film. Sketched by Irving Hoffman, who certainly knows how!

ZIEGFELD SIGNS RERI, SOUTH SEA BEAUTY, FOR NEW "FOLLIES"—CREATES SENSATION

"TABU," F. W. Murnau's thrilling native romance of the South Seas, continues its record-breaking run at the Central Park Theatre in New York. It is now in its twelfth big week, and there is no telling how many more weeks it will play. There is no sign of any let-up in public enthusiasm. On the contrary, the picture is even more the talk of the town now, due to an unusual publicity break, than it was when it first opened.

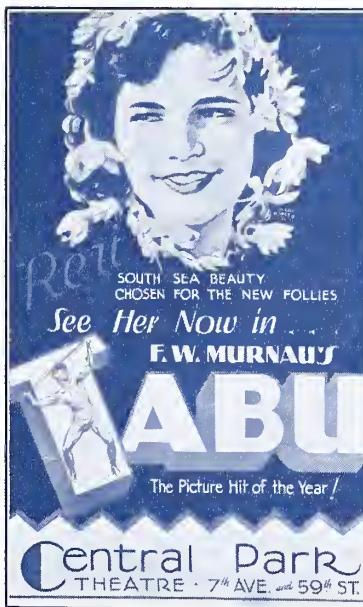
The reason why "Tabu" is very much in the spotlight is this: Florenz Ziegfeld, astute

showman, has engaged Reri, heroine of the picture, and will feature her in his new "Ziegfeld Follies," which opens early in June.

In his public announcement, which created a sensation in theatrical circles,

Ziegfeld explained that he was so impressed with Reri's charm and beauty and dancing ability when he saw the picture that he immediately sent a representative to the South Seas to sign her up.

Reri arrived in New York a few days ago, and the picture is benefitting by the flood of publicity her presence has occasioned.



CASHING IN!

Reproduction of the two-color window card, which the Central Park Theatre is using to capitalize on Reri's "Follies" engagement. Newspaper ads also emphasize her coming glorification.

"CITY STREETS," GRIPPING GANGSTER FILM

A VIGOROUS, exciting drama of the beer racket, shot through with thrills and suspense, and lightened with a glowing love story—that's "City Streets," the powerful gangster picture, in which Sylvia Sidney makes her screen debut opposite Gary Cooper.

In swift, staccato fashion, aided by a minimum of dialogue, subtle direction and imaginative camera work, the plot weaves its hard-boiled way through the sensational activities of a gang of beer-runners.

The acting of the all-star cast is on par with the fast, smashing tempo of the film. Gary Cooper does a fine piece of work as the "kid" who defies gangland when his sweetheart gets into a jam. The performance of Miss Sidney is something to write home about. She is a brilliant, intelligent ac-

tress with an innate sense of drama, plenty of s.a., and one of the finest speaking voices heard on the screen. Considering the fact that she will appear in some of the biggest specials on our next year's program—"An American Tragedy" is one—it would be the part of wisdom to start building her up in your territory.

Next in line is Paul Lukas, who proves his histrionic talent by playing a "big shot" gang leader in big league style. William Boyd, Wynne Gibson, Guy Kibbee and Stanley Fields, all contribute characterizations that stand out.

There is no question about Robert Mamoulian being one of the top-notch directors in the business. "City Streets" proves that beyond a shadow of doubt. You can mark the picture down as a terrific drawing attraction.



"DUDE RANCH"

The quintet of funsters—Jack Oakie, June Collyer, Mitzi Green, Stuart Ervin and Eugene Pallette—who romp through the film.

"DUDE RANCH" NEW TYPE OF COMEDY WESTERN

BUILT for laughing purposes only, "Dude Ranch" accomplishes its simple mission with neatness and dispatch. Nevertheless, it has its—no, not serious, but melodramatic moments, and ends up with a hair-raising climax.

As the title suggests, the action takes place on a "dude ranch," one of those new-fangled hotels that have recently sprung up throughout the west for the purpose of giving effete easterners a taste of the wild and woolly.

The story revolves around Oakie, Pallette and Mitzi, members of a stranded troupe, who are called in by Ervin, proprietor of the ranch, to liven things up for the bored guests among whom is Miss Collyer.

For the sake of excitement the actors stage some fake melodrama that turns into the real thing at just the wrong time for their peace of mind.

There are innumerable opportunities for burlesquing the alleged wild west, and Oakie and his companions take full advantage of them. The combination of hilarious comedy and unexpected thrills provides first-rate entertainment.

"Dude Ranch" is no special—just a darn good picture that permits the folks to while away a pleasant hour.



"TARNISHED LADY"

These are Hoffman's impressions of Tallulah Bankhead surrounded by (top) Maury Paul and Clive Brook; (bottom) George Cukor, director, and Osgood Perkins of the cast.

WAS SIE WISSEN SOLLTEN!

"TABU," F. W. Murnau's herrlicher Südseefilm, lauft nun schon seit zwölf Wochen im Central Park Theater, New York, vor restlos begeistertem Hause. Die grosses Aufsehen erregende Bekanntmachung des weltberühmten Kreiers der "Ziegfeld Follies," Florenz Ziegfeld, dass er Reri, die Hauptdarstellerin "Tabu's," für seine neue Revue engagiert habe, wurde zum Tagessgespräch und der Film erfreut sich auf Kosten dieser unentgeltlichen Propaganda täglich eines grösseren Zuspruchs. Ziegfeld sah "Tabu" wenige Tage nach der Uraufführung und war von Reri's Grazie und Schönheit derart begeistert, dass er sofort einen Agenten nach der Südsee entsandte, um die junge Schönheit zu engagieren. Reri traf kürzlich in New York ein.

* * *

In Anbetracht seiner Verdienste als Leiter der ausländischen Produktionsabteilung wurde Melville A. Shauer dem Produktionsleitungsstab B. P. Schulberg's in Hollywood eingereiht. George N. Kates ist zum Nachfolger Mr. Shauer's ernannt worden.

* * *

Ernest B. Schoedsack, der Schöpfer von "Chang" und "Rango," wird Hollywood am 1. Juli den Rücken kehren, um eine Paramount-Expedition ins Innere Indiens zu führen zwecks Verfilmung von "The Lives of a Bengal Lancer." Die bengalischen 'Lancer,' furchtlose Soldaten und Jäger, sind über ganz Indien verteilt. Alle übrigen Szenen wird Schoedsack nach seiner Rückkehr in Hollywood drehen. Clive Brook und Phillips Holmes haben die dramatischen Hauptrollen inne.

* * *

Seitdem Marlene Dietrich auf dem silbernen Band zu sehen ist, hat nur eine Filmschauspielerin einen Dietrich Pressesturm von Loben erhalten, und zwar Tallulah Bankhead, welche ihr Filmdebut am Broadway mit "Tarnished Lady" im Rivoli Theatre machte. Miss Bankhead bringt mit diesem Film, einem modernen Gesellschaftsdrama mit New Yorker Atmosphäre, einen völlig neuen Typ. Sie ist der stolze unabhängige Typus der amerikanischen jungen Frau—das "gewisse Etwas" von 1931.

* * *

Ein neuer Schritt auf dem Gebiet der Internationalisierung unserer Produktion ist mit der Inszenierung unseres ersten britischen Paramount Films in Elstree unternommen worden. Robert T. Kane, Generalleiter der Europa-Produktion, wählte für diesen Film Michael Arlen's "These Charming People," welcher von Louis Mercanton mit Cyril Maude in der Hauptrolle gedreht wurde. Seltsamerweise war es auch Mercanton, der im Jahre 1911 Mr. Zukor's ersten Programmfilm "Königin Elisabeth" mit der unsterblichen Sarah Bernhardt inszenierte.

BIG THREE OF "SMILING LIEUTENANT"



AN UNBEATABLE COMBINATION!

Here are the three aces responsible for Paramount's latest and greatest film masterpiece. The gentleman on the left is Ernst Lubitsch, whose directorial genius, eloquently referred to as "the Lubitsch touch" is once again evident in "The Smiling Lieutenant." In the center is Oscar Straus, noted European musical giant, more popularly known as "the Viennese Waltz King," who composed all the music for the production. The third member of the talented trio is, of course, the incomparable Maurice Chevalier.

DIE "SMILING LIEUTENANT" PREMIERE

Chevalier-Lubitsch Erfolg Stellt "Liebesparade" in den Schatten

IN Anwesenheit des brillantesten und gewähltesten Premierenpublikums, welches in dieser Saison einer Broadway-Premiere die Ehre erwies, machte "The Smiling Lieutenant" am 22. Mai sein Weltdebut im Criterion Theater. Als sich der Film seinem unvermeidlichen Ende näherte, erzitterte das Haus förmlich unter tosendem, nicht enden wollenden Beifall. Die Chevalier-Lubitsch Vereinigung hat mit diesem neuen sensationellen Erfolg ihre "Liebesparade" vollkommen an die Wand gespielt.

Die helle Begeisterung des anspruchsvollen Premierenpublikums und die Lobeshymnen der gesamten Presse wurden von dem grossen Publikum als ein unfehlbares Zeichen für einen sehnswürdigen Film aufgenommen und als Resultat ist die Kasse des Criterion Theaters förmlich belagert. Der Vorverkauf ist unerhört und Billette werden acht Wochen im voraus verkauft.

Ein Grund für den durchschlagenden Erfolg dieser Tonfilm-Operette ist der charmante, alles in seinen Bann schlagende Maurice Chevalier; dann die bewunderungswürdige geniale Regiekunst Ernst Lubitsch's; ferner ein Schauspielensemble, wie es sich nicht besser gedacht werden kann mit der köstlichen Claudette Colbert, der schönen Miriam Hopkins und dem urkomischen Charlie Ruggles an der Spitze; hinzu kommt die pikante einschlagende Musik des Wiener Komponisten Oscar Straus; plus eine launige bezaubernde Liebesge-

schichte,— das gemeinsame Geisteskind von Ernest Vajda und Samson Raphaelson; prächtige Schlagerextze von Clifford Grey, welcher auch für die Lieder in "Liebesparade" verantwortlich zeichnete. Dieses alles wird von der Lokale gekrönt. Wo anders könnte schon eine Operette, die man so schnell nicht wieder vergisst, spielen als im malerischen Wien der Vorkriegszeit? Ernst Lubitsch's Wien ist die Stadt bestückender Frauen, flotter Offiziere, farbenprächtiger Uniformen und üppigen Prunkes. Mit einem Wort, ein idealer Hintergrund für einen idealen Film!

"The Smiling Lieutenant" dreht sich um Chevalier, einen feschen aber mittellosen Lieutenant der Österreichischen Armee, der sich in Claudette Colbert, Dirigentin einer Damenkapelle verliebt. Sein Kaiser befiehlt ihm Miriam Hopkins, Prinzessin eines benachbarten Königreiches zu ehelichen, welche zwar entzückend aber altmodisch ist. Ihr sanfter Charm kann Maurice absolut nicht reizen, doch mit Claudette's Hilfe, die auf Chevalier verzichtet, verwandelt sich die unscheinbare Prinzessin in Maurice's Ideal.

"The Smiling Lieutenant" wird sich allerwärts als ein Publikums-Erfolg ersten Ranges erweisen, und wir sagen nicht zu viel, wenn wir der Auslandsabteilung mit diesem Film neue Rekorde und den Theaterbesitzern einen Goldregen versprechen.

SKANDINAVIEN VORAN!

DAS zweite Quartal des 'Banner Jahr' Kontests der Auslandsabteilung beginnt mit verschiedenen Überraschungen. Die Führung der Stände ist dieses Mal solchen Ländern zugefallen, welche bis jetzt mehr oder weniger im Hintergrund standen. Wir haben erst einmal Skandinavien mit einem geringen Vorsprung. Wenn Herrn York's 'Wikinger,' die ja bekanntlich im ersten Vierteljahr den zweiten Platz errangen, in der Lage sind, weitere zwei Monate an der Spitze zu verbleiben, so haben sie ihren Sieg schwer genug verdient, denn es steht ein heißer Kampf bevor.

Von den voraussichtlichen Konkurrenten Skandinaviens sind Italien und Ungarn besonders zu erwähnen. Herrn Aboaf's 'Römer' scheinen Ernst zu machen, wenn man bedenkt, dass sie vom 18. Platz zum zweiten avanciert sind; und Herrn Foldes' Stab hat sicherlich doppelte Portionen Gulasch gegessen, denn die ungarische Abteilung ist plötzlich so stark geworden, dass sie spielend von der 22. zur 3. Stelle vordringen konnte.

Andere Filialen, die ihre Stellungen bedeutend verbessert haben, sind Rumänien, Deutschland, Österreich, China, Lettland und Mexiko.

Alle Abteilungen haben im grossen und ganzen in den letzten vier Wochen nicht zu unterschätzende Fortschritte gemacht. Elf Filialen sind über Quota und acht weitere Filialen befinden sich über der 90% Line. Das ist wirklich sehr erfreulich. Aber noch erfreulicher ist die Tatsache, dass sich von den 27 Teilnehmern am Wettbewerb 17 oberhalb 100% ihrer Jahresquota befinden. Würde der Kontest zum Beispiel heute enden, so bekäme Spanien Herrn Zukor's Hauptpreis, da Herrn Messer's 'Matadore' mit 133.19% an der Spitze stehen.

Beim Durchblicken der Stände, welche auf einer anderen Seite zum Abdruck gelangten, werden Sie von jetzt ab zwei Sätze Zahlen vorfinden, und zwar einen Satz für's Quartal, während der andere das ganze Jahr umfasst.

Der Korrespondenz diverser Filialen entnehmen wir, dass sie ernstlich trachten, "durch grössere Anstrengungen bessere Resultate" zu erzielen, um das Herrn Kent gegebene Versprechen, welches Herr Shauer im Namen der Auslandsabteilung machte, zu verwirklichen.

Cuba z. B. plant eine "Chevalier-Woche" im Monat September. Andere Filialen werden in den kommenden Monaten diesem Beispiel folgen. Der alte Kampfgeist der Paramountler wacht und plant und er wird Herrn Pratchett's 'Cubichen' wie auch alle anderen Legionaire dazu verhelfen, das Bannerjahr 1931 zu allgemeiner Zufriedenheit zum Abschluss zu bringen.

Paramountees in the "PURELY PERSONAL" News of the Month

COMING AND GOING!



Ralph Knapp

JUST when it looked as if the departure of John C. Graham and Ike Blumenthal for their European posts would leave the Home Office without any foreign visitor, Ralph Knapp arrived from Paris.

Mr. Knapp, who is treasurer of Les Studios Paramount, made no bones about how glad he was to be in New York. This was his first visit in four years, and since he is a veteran Paramountee, he has loads of friends at Home Office, who welcomed him cordially.

His business here had to do with certain financial matters pertaining to the Paris studios. Regarding the latter he was volubly enthusiastic. He gave unstinting praise to Robert T. Kane and his loyal, hard-working organization, which has transformed a bunch of empty lots into the most modern and up-to-date studios to be found in Europe.

Right now, he told us, Joinville is a veritable beehive of industry, being in the midst of the new season's heavy production schedule—which explains why he had to cut his visit short. He sailed for Paris, May 22.

MARGON IN MEXICO!

GORDON B. DUNLAP, manager of our Mexico City office, has resigned. Until further notice, Clarence C. Margon will be in charge.



PARIS BOUND!

Enroute to Joinville from Hollywood, Rita Moreno stopped off at Home Office to say "hello" to the foreign department staff. Photo shows her with Mr. E. E. Shauer and J. H. Seidman looking at pictures of the Paris studios, her future "home."

FRASER RETURNS!

WILLIAM R. FRASER, general manager of the Harold Lloyd Corporation, returned to New York on May 22 after a month's sojourn in Europe where he attended premieres of "Feet First" in Great Britain, France, Germany, Italy and Scandinavia. He was accompanied by Mrs. Fraser.

In Memoriam



Frederick Martin

IT is with profound regret that we report the sudden death on Friday, May 8th, of Frederick Martin, advertising and publicity director of our British organization for many years.

Mr. Martin, whose long association with Paramount had won him a large circle of friends, was one of the pioneer showmen of England. His first activity in the motion picture business was the purchase of the English rights for Mr. Zukor's first feature picture, "Queen Elizabeth," which he distributed most successfully.

In 1913, Mr. Martin joined the

sales staff of J. W. Walker's World Films and continued in that capacity until 1916, when John Cecil Graham arrived in London as Paramount's general foreign representative. The Walker firm was absorbed by Paramount in that year, and shortly thereafter Mr. Martin assumed the position he was holding at the time of his death.

He was regarded as one of England's greatest experts in exploitation and showmanship.

On behalf of Paramountees the world over we extend our deepest sympathy to Mr. Martin's family.



HOME OFFICE SPANISH CLASS!

The importance of our Spanish market has been strikingly recognized at Home Office with the formation of a class to study the Spanish language. The instructor of the class, which meets twice weekly after business hours, is Daniel M. Russell, statistician of the theatre department and a linguist of marked ability. Photo above shows the ambitious students in session. Seated left to right: Elsie Scheib, Belle Jones, Mildred Meltzer, Teresa Horvath, Eugene B. Schosberg, Paula Greenwald, Aaron Pines. Standing: George Rosch, Harold Miller, Saul Jacobs, William Fass, Owen McClave, Edward Schellhorn, Palmer H. Stilson and "Professor" Russell.

M. A. SHAUER JOINS EXECUTIVE PRODUCTION STAFF ON COAST—KATES HIS SUCCESSOR

MELVILLE A. SHAUER, one of Paramount's young "old-timers," who has successively, and with notable success, held the posts of manager of the ad sales department, special foreign representative, and manager of the foreign production department, has taken another stride forward.

Mel's legion of friends throughout the organization will be delighted to hear that he has been appointed to Mr. B. P. Schulberg's executive production staff at the West Coast studios.

It is a promotion richly earned and justly deserved, for it is based on a splendid rec-

ord of achievement in varied fields of motion picture activity. Mel brings to his new duties an enviable background of experience gained in production, distribution and theatre operation, a comprehensive knowledge of world-wide conditions, a demonstrated capacity for getting things done, and above all, a friendly, likeable personality that radiates good humor and good fellowship.

We heartily congratulate him upon his new assignment and wish him every possible success. We have but one regret—a regret that is shared by every member of the Home Office staff—and that is,



Melville A. Shauer

WIDELY READ PUBLICIST!

A PARAMOUNT publicist, whose writings are regularly translated into more than half a dozen European languages and religiously read by an army of newspaper and magazine readers, running into the hundreds of thousands—such is the unusual achievement of Mrs. Gusti Schidlof, of the Berlin publicity office.

Mrs. Schidlof, who has been connected with our German organization for the past five years, writes her articles under the pen name of PIT. It is a name as well known and as popular as some of the most widely read authors on the Continent. Her articles first appear in "Neues von der Paramount," a publicity service booklet, which is distributed throughout Germany and Central Europe to newspapers and magazines.

Possessed of a facile pen, a vivid, dramatic style and a keen news sense, Mrs. Schidlof has no difficulty in giving newspapers what they want. Editors are glad to print her stuff because they recognize it as a definite circulation builder. PIT has a large and loyal following, because what she writes is news—timely, interesting, readable news about the glamorous Paramount personalities and the thrilling Paramount pictures.



George N. Kates

his new responsibilities will keep him in Hollywood, so we will not see him as often as we used to.

At the same time, we desire to congratulate George Kates, who succeeds Mel as manager of the foreign production department, with headquarters in New York. George is fully qualified to carry on, having assisted Mr. Shauer in that post. We wish him a full measure of success!



A JOINVILLE QUARTET!

The roving cameraman in our Paris studios snapped this group. L. to r.: Saint-Granier, production supervisor; Tristan Bernard, popular French writer, whose "Le Cordon Bleu" is to be filmed; Robert T. Kane, general manager; Andre Daven, production supervisor.

SCANDINAVIA ALLA TESTA

M ENTRE il Concorso "Banner Year" della Legione Estera si avanza verso il secondo trimestre, una nuova messa di corridori raggiunge le file avanzate del campo in una furiosa lotta per il trofeo Lasky. Nella prima fila, appena raggiunta, sta ora la Scandinavia, che era seconda nel primo trimestre. Se i "Vikings" di Mr. York possono mantenersi al primo posto per i due mesi a venire si è certo che meritano di vincere, avendo sostenuto una lotta terribile.

Fra colore che sembra daranno alla Scandinavia una robusta concorrenza sone l'Italia e l'Ungheria. I "Romani" di Mr. Aboaf l'hanno presa proprio sul serio, se giudichiamo dal fatto che sono sbalzati dal diciottesimo al secondo posto. I ragazzi di Mr. Foldes debbono aver mangiato delle porzioni anche più abbondanti di quel famoso "goulash" ungherese, perchè all'improvviso hanno acquistato foza bastante da farsi strada dal ventiduesimo al terzo posto.

Fra le altre nazioni che hanno migliorato notevolmente la loro posizione notiamo la Rumania, l'Austria, la Germania, la China, la Latvia ed il Messico. Nell'insieme sembra che la maggioranza delle divisioni abbia fatto importanti progressi durante le ultime quattro settimane. Undici hanno già superato la quota ed otto sono oltre il limite del 90%. Ciò è oltremodo incoraggiante. Anche più incoraggiante è il fatto che delle ventisette divisioni, diciassette hanno sorpassato il 100%, basato sulla loro quota dell'intero anno. Incidentalmente, se il concorso avesse termine domani, il grande premio di Mr. Zukor verebbe vinto dalla Spagna, perchè i "Mattatori" di Mr. Messeri stanno al primo posto con una percentuale di 133.19. Se consultate le posizioni attuali, pubblicate in altra pagina, noterete che elenchiamo due categorie di cifre, una per il trimestre e l'altra per l'anno intero.

Dalla corrispondenza abbiamo potuto renderci conto del fatto evidente che molti uffici si stanno alacremente preparando a dare quel "dividendo addizionale in sforzo addizionale" da Mr. Kent richiesto—e promesso a nome della Legione Estera, da Mr. Shauer. Cuba, per esempio, si sta preparando a dare una speciale "Settimana Chevalier" nel mese di settembre.

CIO CHE DOVRESTE SAPERE!

"TABU," il vibrante idillio dei Mari del Sud di F. W. Murnau, continua il suo sensazionale successo al Central Park Theatre di New York. Ha ora raggiunto la sua dodicesima settimana con risultati che non hanno precedenti. Ma la notizia veramente strabiliante a riguardo di questo film è l'annuncio che Florenz Ziegfeld, direttore delle "Ziegfeld Follies" di fama mondiale, ha scritturato Reri, la eroina di "Tabu," per questa nuova rivista del proscenio. Ziegfeld ha visto la cinematografia ed è stato talmente impressionato dal fascino, dalla bellezza e dall'abilità di danzatrice di Reri che ha inviato un suo agente nei Mari del Sud per scritturarla. Essa è appunto arrivata a New York, col risultato che il film sta traendo enorme vantaggio dalla grande reclame che la sua permanenza a New York gli sta procurando.

* * *

Melville A. Shauer è stato nominato membro del comitato esecutivo di produzione, con a capo B. P. Schulberg, ai nostri teatri cinematografici di Hollywood, in segno di apprezzamento per gli eccellenti risultati dati quale direttore del dipartimento di produzione estera. La carica lasciata vacante da Mr. Shauer verrà coperta da Mr. George N. Kates.

* * *

Ernest B. Schoedsack, direttore di "Chang" e di "Rango," lascerà Hollywood col 1° luglio a capo della spedizione Paramount che penetrerà nelle solitudini selvagge dell'India per prendere il film delle scene della giungla per una nuova produzione "Le vite di un Lanciere del Bengala." I Lancieri del Ben-

LA PREMIERE DI "SMILING LIEUTENANT"

Chevalier-Lubitsch eclissano il trionfo di "Il Principe Consorte."



IDOL OF THE FILMS!

Maurice Chevalier used to be (and still is!) the idol of France, now he is the idol of millions of motion picture fans throughout the world. In the title role of "The Smiling Lieutenant," he gives the greatest performance of his career!

gala sono i soldati e cacciatori senza paura, le cui stazioni militari sono sparse per tutta l'India. Schoedsack dirigerà quando riterrà ad Hollywood le scene rimanenti della cinematografia. Clive Brook e Phillips Holmes interpreteranno le due parti drammatiche principali.

* * *

Non da quando Marlene Dietrich è apparsa sullo schermo v'è stata un'altra attrice che abbia suscitato tale un diluvio di commenti favorevoli come sono stati tributati a Tallulah Bankhead, che è apparsa nel suo film di debutto "Tarnished Lady" al Teatro di Rivoli di Broadway. La cinematografia in sè non è che un dramma della società mondana, sullo sfondo di New York. Miss Bankhead introduce sullo schermo un nuovo tipo di personalità, il tipo della moderna fanciulla americana, altera ed indipendente — l'interpretazione del 1931 di "quel certo non so che."

* * *

Un altro anello nella catena internazionale dei teatri cinematografici di produzione è stato foggiano col varo del primo film inglese della Paramount, allo studio Elstree di Londra, che è sotto la supervisione di Robert T. Kane, direttore generale delle nostre produzioni europee. Il soggetto iniziale ha per primo attore Cyril Maude, nella storia di Michael Arlen, "These Charming People," sotto la direzione di Louis Mercanton. Un dettaglio interessante nei riguardi di Mr. Mercanton si è che fu appunto lui che, nel 1911, produsse la prima cinematografia caratteristica di Mr. Zukor, "La Regina Elisabetta," con la immortale Sarah Bernhardt.



TO BE "GLORIFIED"

From Bora-Bora in the South Sea islands to Broadway, New York, may be a long jump (more than 7,000 miles) but Reri, beautiful Polynesian heroine of "Tabu," made it with ease, altho she was pop-eyed with wonder when she arrived. She is extremely intelligent and speaks French. Ziegfeld will "glorify" her in his "Follies!"

LLA presenza della più brillante e cosmopolita udienza che sia intervenuta ad una "premiere" di Broadway durante la stagione attuale, "The Smiling Lieutenant" ha avuto il suo debutto mondiale al Criterion Theatre di New York la sera del 22 maggio.

Allorchè il film giunse inevitabilmente alla fine, il verdetto unanime che la combinazione Chevalier-Lubitsch aveva eclissato il loro trionfo nella "Love Parade" venne fatto manifesto da un clamoroso tuono di applauso.

L'entusiasmo di questi *blasés* spettatori di premières e l'unanime approvazione della stampa sono stati interpretati dal pubblico come il vero indice del valore del film come spettacolo di divertimento, col risultato che il botteghino è stato assalito da migliaia di appassionati frequentatori di cinematografi. La vendita dei biglietti in anticipo è incredibile; i biglietti vengono venduti perfino otto settimane in anticipo!

L'analisi del "The Smiling Lieutenant" basta di per sè a dar rilievo agli elementi di successo finanziario che contribuirono alla sua produzione. Primo di tutti e più importante, porta al pubblico Maurice Chevalier, irresistibile, inimitabile, unico; poi la ingegnosa, penetrante direzione di Lubitsch; un insieme d'interpreti che, ciascuno di per sè, è una stella di prima grandezza, avente a capofila l'ammaliante Claudette Colbert, la deliziosa Miriam Hopkins ed il comicissimo Charlie Ruggles; melodiosa, suadente musica creata dal compositore viennese di fama mondiale, Oscar Straus; una rapida, romantica, umoristica storia d'amore dalla penna versatile di Ernest Vajda e Samson Raphaelson; canzoni spirtose di Clifford Grey, lo stesso autore delle canzoni di "Il Principe Consorte"; e lo sfondo ne è quello della Vienna pittoresca d'ante-guerra, la più gaia delle capitali d'Europa—una Vienna di donne belle, di ufficiali brillanti, di uniformi colorate, di affascinanti intrighi regali, insomma una cornice ideale per l'idillio svolto nel "The Smiling Lieutenant."

La storia per sè si svolge attorno a Chevalier, un sottotenente tanto magnifico per quanto senza fondi, che s'innamora di Claudette Colbert, direttrice di una orchestra femminile, ma a cui viene imposto dall'Imperatore di sposare Miriam Hopkins, principessa di un regno vicino. Miriam, sebbene bella, è antiquata nelle maniere, negli abiti, e la sua placida dolcezza non ha incanti per Maurice. Alla fine, con l'aiuto e col consiglio di Claudette, che rinuncia all'amore di Chevalier, la principessa subisce una trasformazione di personalità e vince l'amore di Maurice.

"The Smiling Lieutenant" è un sicuro successo di botteghino e nuovamente offre alla Legione Estera un'aurea opportunità per raggiungere nuove altezze!

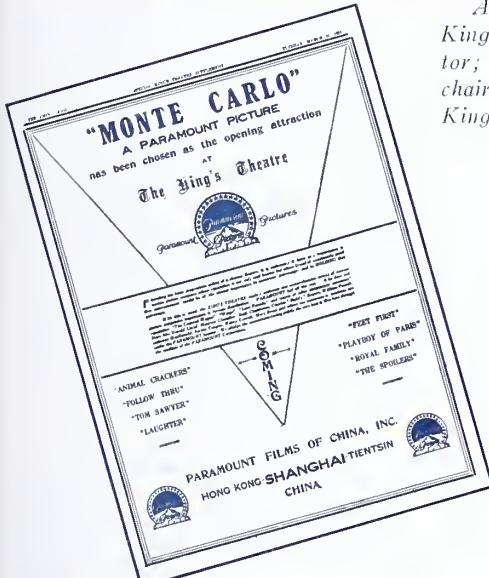
PARAMOUNT CROWNS KING'S THEATRE, HONGKONG

THE formal opening of the new de luxe King's Theatre, Hongkong, China, on March 30, in the presence of a brilliant international audience, not only marked an important milestone in motion picture history in the Orient, but served to emphasize the superiority of the Paramount brand of product, service, training and merchandising. Although the theatre is independently owned and operated, it is 100 per cent Paramount in every sense of the word. Our local organization under the supervision of Managing Director MacIntyre gave the owners every assistance, and Messrs. Mark Hanna and Kingston Taft Tan actively cooperated with the management in equipping the theatre, training the staff and publicizing the premiere. The opening attraction was "Monte Carlo," to be followed by other Paramount specials. In fact, Paramount product will be the backbone of all the theatre's programs. It was on that guarantee that the house was built! Messrs. Hanna and Tan deserve a couple of medals for carrying through a big job with typical Paramount energy, enthusiasm and showmanship.



THEY CELEBRATED THE PREMIERE!

Above left to right: George Yan Kit Sun, assistant to managing director King's Theatre; Mark Hanna, Paramount representative; Li Jowson, director; Sir Showson Chow, chairman board of directors; Dr. S. W. Ts'o, vice chairman; Liang Chi Hao, managing director; Wong Kwong Tin, director; Kingston Taft Tan, Paramount manager South China.



Top (left): the Paramount full page ad in the special theatre supplement published by the "China Mail." (Center): cover design on the 100-page souvenir program distributed at the opening. (Right): sheet of "Monte Carlo" music with English words and Chinese translation. Bottom: the uniformed staff, Publicx-trained by Messrs. Hanna and Tan.





"UN HOMBRE DE FRAC"

Roberto Rey is pointing out something to Rosita Diaz, who plays opposite him in "Un Hombre de Frac," the Spanish picture he recently finished at the Paris studios. Judging by their smiles, it must be funny!

SCANDINAVIA, AVANTE!

ESTAMOS no segundo trimestre do concurso "Banner Year" e grande é a animação dos contendores em porfia do trophue offerecido por Mr. Lasky. Em primeiro plano figura a divisão da Scandinaquia, que, como se sabe, tirou o segundo logar no primeiro trimestre deste concurso. Se os "Vikings" continuarem neste grande entusiasmo, não ha evitar que a divisão de Mr. York saia vencedora nessa segunda etapa da porfia.

Entré os mais proximos contendores da Scandinavia contam-se a Italia e a Hungria. Os "Romanos" estão sedentos de victoria e a divisão hungara não faz por menos. Ademais, todo o imperio estrangeiro "está em armas," por assim dizer, pois, não sabemos de departamento que não queira levar para si o premio deste segundo trimestre.

No quadro das entradas mudaram de posição as seguintes divisões—Runmania, Austria, Alemanha, China, Latvia, e Mexico. De um modo geral, quasi todas as divisões marcaram alguns pontos para cinema, nestes últimas semanas. Notamos onze que esão acima da quota e oito que passaram a linha dos 90%. Importante tambem é o facto de vinte e sete divisões terem passado além dos 100%, baseada essa percentagem no apurado anual das mesmas. Assim, se admittissimo que o concurso terminasse amanhã, a Espanha ganharia o trophue-Zukor, posto que a percentagem dos "Matadores" é de 133.19. Como se vê do quadro das entradas, ha nelle duas columnas: uma do trimestre em andamento e outra do apurado geral do anno.

Das cartas vindas das divisões, temos notado que todas estão empenhadas em satisfazer o pedido de Mr. Kent, o qual foi sancionado por Mr. Shauer. Cuba, por exemplo, vae inaugurar em Setembro uma "Semana Chevalier." E intenção de Mr. Pratchett levar os seus "Cubiches" ao pinaculo da grande victoria de 1931.

ESTREIA-SE "SMILING LIEUTENANT"

Chevalier-Lubitsch Ultrapassam o Exito de "Alvorada de Amor"

NA presença de uma das mais selectas camadas do publico metropolitano, defluui pela tela do frequentado cine-theatre Criterion, na noite de 22 de maio, em Nova York, o super-filme de Chevalier cujo nome nos serve de epigraphe. E a unanimi opinião dessa audiencia de élite, que assistiu a estreia do "The Smiling Lieutenant," interpretato por Chevalier sob a direcção de Lubitsch, foi que esse filme de luxo deixa eclipsada a gloriosa encenação de "Alvorada de Amor," que na sua esphera, até hoje, não tinha encontrado um rival na popularidade de que gozou.

O entusiasmo de todos os presentes e a salva de palmas com que se encerrou aquella faustosa exhibição, provam de sobra o grande coefficiente de valores bilhetisticos desta nova producção Paramount.

A venda das entradas no "Criterion" continua a crescer de dia para dia e tudo nos leva a crer que o filme ha de ficar no cartaz do teatro durante muitas semanas.

Uma ligeira analyse das qualidades do "The Smiling Lieutenant" servirá para pôr ás claras a razão dessa grande preferencia publica pelo filme. Em primeira plana, devemos nós lembrar de que é uma producção de Ernst Lubitsch, a qual tem por principal interprete ao grande Chevalier, o actor mais popular da tela dos cinemas, famoso aqui e no mundo inteiro; depois, cumpre notar os nomes que o supportam nessa majestosa comedia de luxo; a encantadora Claudette Colbert, a não menos linda e intelligente Miriam Hopkins e o irresistivel Charlie Ruggles, comicó fino e de grandes recursos.

Por outro lado, a musica viennense de Oscar Straus; o ambiente romanesco de que se satura toda a producção; o argumento tão intelligentemente urdido per Ernest Vajda e Samson Raphaelson; as canções compostas especialmente por Clifford Grey, responsavel que foi pelos cantos de "Alvorada de Amor"; assim como o fundo pittoresco da antiga Vienna, a cidade das lindas mulheres e das valsas langorosas, emprestam ao "Smiling Lieutenant" todos os altos attributos de uma verdadeira producção de gala.

A historia, que a modo de uma teia finissima, se forma em torno de Chevalier, é muito interessante. Elle, um joven tenente da Guarda



HAD THE TOWN GUESSING?

"Name the opening date! Cash awards to the winners! Details at the box office now!" Thus read the huge sign on the Criterion Theatre, pictured above, several weeks before "The Smiling Lieutenant" made its public bow. The idea, of course, was to arouse interest in the picture, and the contest succeeded in doing that very thing. Of the thousands who paraded up and down Broadway, there were many who took a chance and made a guess as to the exact opening date and time of the Paramount special. It's an inexpensive stunt and worth trying!

Imperial da Austria, enamora-se de Claudette Colbert, simples violinista de uma orchestra feminina, para depois, por um desses graciosos caprichos do acaso, casar-se com a linda Miriam Hopkins, que no filme é nada mais que a princesa Anna, herdeira de um grande reinado. Miriam, apesar de sua beleza e sangue-azul, é muito conservadora dos velhos costumes e por isso não pode atrair a si, com a imperiosidade das outras, o amor de seu irrequieto esposo.

É no fim da historia que nos interiramos do magnanimo caracter de Mlle. Colbert, que, desejando apenas a felicidade da nobre parrelha, não só abandona o seu apaixonado tenente como tambem ensina á entristecida princesa como prender o marido na teia dos artificios femininos.

O "Smiling Lieutenant" é uma belleza cinematographica e ha de obter, por toda a parte, grande fama e popularidade.



A KNOCKOUT JAPANESE BALLYHOO!

Tokyo thought that the circus had come to town when this combination "float" on "Fighting Caravans" and "Rango" ballyhooed its way through the streets. It is this type of spectacular exploitation that keeps the natives flocking to those theatres that show Paramount pictures. Our Japanese legionnaires are very much on the job!

CONVEM SABER!

"TABU" o sensacional trabalho filmado por F. W. Murnau nas ilhas da Polynesia, continua ainda no cartaz do cinema Central Park, em Nova York. Esta é a duodecima semana de exhibição do filme naquelle theatro, sempre com casas cheias. Mas o que ha de mais interessante com relação áquelle obra-prima de Murnau é que Florenz Ziegfeld, o famoso empresario das "Follies," tão entusiasmo ficou, ao apreciar o filme, que resolreu mandar buscar Reri, a heroína de "Tabu," para que represente na sua popularissima revista.

Assim, a interessante "descoberta" de Murnau encontrou um verdadeiro admirador no empresario neuyorkino, que, se não fôra por intermedio de "Tabu," nunca a teria conhecido. Reri já chegou a Nova York e a divulgação do seu retrato na imprensa metropolitana muito tem concorrido para o exito do seu formoso filme.

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Mr. Melville A. Shauer vem de ser nomeado para o cargo de adjunto de B. P. Schulberg, chefe do departamento de producção no Studio Paramount da California. Para o substituir em Nova York foi aponrado Mr. George N. Kates.

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Ernest B. Schoedsack, productor de "Chang," "Rango," "As Quatro Pennas" e outros bons filmes, sahirá de Hollywood como chefe de uma expedição organizada pela Paramount, a qual vae á India filmar um formidavel trabalho de aventura nas selvas orientaes e que terá por titulo—"Vida dos Lanceiros da Bengala." Os famoso lanceiros indianos, que são soldados de reconhecida coragem, destemidos e habeis, formarão o back-ground da fita. As scenas restantes serão dirigidas por Schoedsack em Hollywood e nellas tomarão parte Clive Brook, Phillips Holmes e outros que serão mais tarde escolhidos.

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Desde a estreia de Marlene Dietrich no seu primeiro filme Paramount, ainda não haviam os criticos se manifestado com tamanho entusiasmo sobre uma estrella da tela como na apparição de Tallulah Bankhead, a protagonista de "Tarnished Lady." Este filme, que se manteve durante varias semanas no programma do Rivoli, é um estudo interessante de uma certa parte da sociedade neuyorkina e em cujos principaes papeis vemos Miss Bankhead e o bem posto Clive Brook.

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Um novo acontecimento de valor na producção internacional da Paramount foi o inicio do primeiro filme da nossa marca realizado no studio de Elstree, de Londres, departamento que ficará sob a chefia de Robert T. Kane, gerente geral da producção Paramount na Europa. O filme que inicou a nossa producção na Inglaterra chama-se "These Charming People" e tem Cyril Maude e Michael Arlen nos principaes papeis. Louis Mercanton, seu director, produziu em 1911 o filme "Rainha Elizabeth," com que iniciou Mr. Zukor a sua carreira cinematographica.

A NOTER!

TABU," l'émouvant roman des Mers du Sud de F. W. Murnau, continue sa sensationnelle carrière au Central Park Theatre à New York. C'est sa douzième semaine de record. Mais le fait le plus saillant se rapportant à ce film, c'est la nouvelle que M. Florenz Ziegfeld, le célèbre impresario des "Ziegfeld Follies," a engagé Reri, l'héroïne de "Tabu," pour sa nouvelle revue. M. Ziegfeld ayant vu le film a été tellement impressionné par le charme, la beauté et la danse de Reri qu'il a envoyé un représentant aux Iles Polynésiennes pour lui offrir un contrat. Elle vient d'arriver à New York, et comme résultat, "Tabu" a profité de l'énorme publicité que sa présence a provoqué.

* * *

M. Melville A. Shauer a été nommé membre du personnel exécutif de la production sous M. B. P. Schulberg, en raison de ses excellents travaux comme directeur du département de la production étrangère. M. George N. Kates succède à M. Shauer dans son ancienne position.

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M. Ernest B. Schoedsack, qui a réalisé "Chang" et "Rango," quittera Hollywood le 1er juillet à la tête d'une expédition Paramount qui pénétrera les régions sauvages de l'Inde pour filmer les scènes de jungle d'une nouvelle production, "The Lives of a Bengal Lancer." Les lanciers bengalais sont les soldats sans peur et les chasseurs habiles dont les casernes sont parsemées dans l'Inde entière. M. Schoedsack dirigera les autres scènes du film lorsqu'il reviendra à Hollywood. M. Clive Brooks et M. Phillips Holmes joueront les deux principaux rôles dramatiques.

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Depuis que Mlle. Marlene Dietrich a été projetée sur l'écran aucune autre actrice n'a provoqué une telle avalanche de louages que Mlle. Tallulah Bankhead qui a fait ses débuts d'écran dans "Tarnished Lady" au Théâtre Rivoli sur Broadway. Le film lui-même est un drame de gens du monde blasés de New York. Mlle. Bankhead apporte un nouveau genre de personnalité à l'écran. Elle est le type moderne, fier, indépendant de la jeune fille américaine, le modèle 1931 de l'"IT."

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Un nouvel anneau de la chaîne internationale des studios de production Paramount a été attaché par le lancement du premier film britannique Paramount au studio Elstree à Londres, qui se trouve sous la direction de M. Robert T. Kane, directeur général de nos productions européennes. Ce premier sujet a comme protagoniste M. Cyril Maude dans "These Charming People" d'après le roman de Michael Arlen, sous la direction de M. Louis Mercanton. Un fait intéressant est que ce fut ce dernier qui en 1911 réalisa le premier grand film de M. Zukor "Queen Elizabeth" avec l'immortelle Sarah Bernhardt.

PREMIERE DU "SMILING LIEUTENANT"

Le triomphe de Chevalier et Lubitsch éclipse "The Love Parade"

C'EST en présence de la plus brillante et plus cosmopolite assemblée qui ait assisté à une première sur Broadway cette année, que "The Smiling Lieutenant" a fait ses débuts mondiaux au Criterion Theatre, à New York, le 22 mai au soir. Quand le film est arrivé à son inévitable fin, le verdict unanime certifiant que la combinaison Chevalier-Lubitsch avait éclipsé son triomphe du "Love Parade" fut rendu par un formidable tonnerre d'applaudissements.

L'enthousiasme de ces amateurs de premières et l'assentiment général d'une presse qui exprimait de l'admiration, ont été acceptés par le public comme le véritable indice de la valeur de divertissement de ce film, et ont résulté en un siège du guichet par des milliers de spectateurs. La vente à l'avance est énorme, des billets sont vendus huit semaines à l'avance.

Une analyse du "Smiling Lieutenant" ne peut qu'indiquer que les éléments profitables au guichet qui sont entrés dans la réalisation de ce film. D'abord et surtout, cette production possède Maurice Chevalier, irrésistible, inimitable, unique; alors la direction habile, subtile de Lubitsch; une interprétation toute d'étoiles, avec la superbe Claudette Colbert, la charmante Miriam Hopkins et le réjouissant Charlie Ruggles; la musique enchanteresse du fameux compositeur viennois, Oscar Straus; une histoire d'amour aux péripéties rapides, humoristiques due à la plume d'Ernest Vajda et Samson Raphaelson; des poésies lyriques spirituelles de Clifford Grey, l'auteur des chansons du "Love Parade" et les décors de la Vienne pittoresque d'avant-guerre, la plus gaie capitale du monde—Vienne aux belles femmes, aux officiers pimpants, aux uniformes multicolores, aux fastes de la monarchie—décors idéals pour le roman romanesque du "Smiling Lieutenant."

L'histoire tout entière tourne autour de Chevalier, un bel et pauvre lieutenant de l'armée autrichienne qui tombe amoureux de Claudette Colbert, chef d'un orchestre de dames, mais le héros est obligé par

l'empereur à épouser Miriam Hopkins, princesse d'un royaume voisin. Miriam, bien que très belle, à les habitudes et les costumes d'un autre âge, et son charme paisible n'attire pas Maurice. En fin de compte, avec l'aide et les conseils de Claudette, qui renonce à son emprise sur Chevalier, la princesse transforme sa personnalité et gagne l'amour de Maurice.

"The Smiling Lieutenant" est à coup sûr un succès de guichet, et offre de nouveau à la Légion Etrangère l'occasion d'établir de nouveaux records!



WELCOMED!

Rosita Moreno received a warm welcome when she arrived at the Paris studios. Here she is pictured with Tony d'Algy on the left and Roberto Rey on the right.

LA SCANDINAVIE EN TETE

AU moment où le concours "Banner Year" de la Légion Etrangère commence son deuxième trimestre une nouvelle phalange de leaders apparaît sur le terrain dans une lutte sauvage pour le trophée Lasky. Au premier rang avec une légère avance se trouve la Scandinavie, qui a fini deuxième au premier trimestre. Si les "Vikings" de M. York peuvent maintenir leur avantage pour les deux autres mois, ils mériteraient la victoire, car ils auront à combattre un terrible combat.

Parmi ceux qui semblent devoir donner du fil à retordre à la Scandinavie se trouvent l'Italie et la Hongrie. Les "Romains" de M. Aboaf ont le cœur à la besogne, si l'on juge par le bond qu'ils ont fait de la dix-huitième place à la seconde. Les gaillards de M. Foldes doivent avoir mangé quelques portions supplémentaires de la fameuse "goulache" hongroise, car ils ont acquis assez de force pour se frayer un chemin du 22e au troisième rang.

D'autres qui ont considérablement amélioré leur position comprennent la Roumanie, l'Autriche, l'Allemagne, la Chine, la Lettonie et le Mexique. En résumé, il semble que la plupart des divisions ont fait des gains importants pendant les quatre dernières semaines. Il y en a onze qui ont dépassé leur quote-part et huit qui sont au-dessus de 90 pour cent. C'est très encourageant. Même plus encourageant encore est le fait que des vingt-sept divisions, dix-sept ont dépassé le cent pour cent, si l'on se base sur les résultats de l'année entière. Incidemment, si le concours finissait demain, l'Espagne gagnerait le grand prix de M. Zukor, vu que les "Matadors" de M. Messeri sont en tête avec un pourcentage de 133.19. Si vous examinez le tableau publié sur une autre page, vous remarquerez que nous publions deux colonnes de chiffres, l'une pour le trimestre et l'autre pour l'année entière.

D'après certaines correspondances que nous avons lues, il est sûr que certains des bureaux se préparent vigoureusement à donner "ce dividende supplémentaire d'effort supplémentaire" que M. Kent a demandé et que M. Shauer, au nom de la Légion Etrangère, a promis.



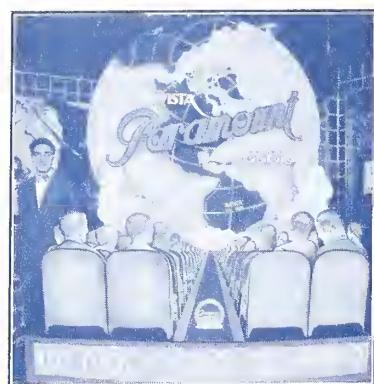
CARICATURED!

The one and only Chevalier is shown above in a characteristic caricature by Jorge Delano, Chilean artist. By the way, Maurice not only wears half a dozen handsome uniforms in "The Smiling Lieutenant" but his more familiar combination of evening clothes and straw hat, in which the artist has portrayed him above. And if you must know, he also appears in a number of scenes in pajamas!



FAMOUS BEAUTY VISITS PARIS STUDIOS!

Receiving the homage and admiration due her as the winner of a Continental beauty contest, "Miss Europe," as she was crowned, is shown above at the Paris studios, surrounded by several well known Paramounters. Extreme left is M. Gourdon, branch manager Brussels; third from left is Saint-Granier, supervising producer; next is M. Widjy, ad sales manager Brussels; M. Klarsfeld, general sales manager for French division; Pierre Benoit, well known novelist; and on the extreme right M. Bellych, branch manager Algiers.



FEATURING THE "NEWS"

Our Cuban legionnaires are as wide-awake in theatre operation as they are in distribution. The Encanto Theatre, Havana, which is operated by Paramount, has been featuring some very effective lobby displays, of which the one above on "Paramount News" is an outstanding example. The globe revolved. Line below the seats is the Spanish translation of "The eyes and ears of the world."

ESCANAVIA AL FRENTE

A MEDIDA que el concurso de legiones extranjeras entra en su segundo trimestre, se manifiestan en él nuevos e incesantes cambios. Escandinavia está ahora a la cabeza, por un margen no muy amplio, luego de concluir en segundo lugar en el trimestre anterior. Si los "vikingos" de mister York siguen así, obtendrán una victoria muy bien merecida.

Entre los países que aun pueden darle un disgusto a Escandinavia se cuentan Italia y Hungría. Los "romans" de Mr. Aboaf se muestran firmes, a juzgar por el salto que han dado, del décimo-octavo lugar al segundo. Los muchachos de Mr. Foldes han avanzado al tercer lugar, desde el vigésimosegundo, lo que da una idea clara de sus aliados.

Entre las legiones que han mejorado sus posiciones se cuentan las de Rumania, Austria, Alemania, China, Latvia y México. En general, la mayor parte de las legiones han hecho grandes progresos. Hay once que han rebasado la cuota, y ocho han superado el noventa por ciento en la escala de clasificación. Dicho sea de paso, si el concurso se cerrara mañana, ganaría España el gran premio de Mr. Zukor, pues los "matadores" han logrado un porcentaje de 133 19. Al examinar los resultados, se notará que están clasificados en dos grupos, según se refieran a los resultados parciales trimestrales o a los totales del año.

Por correspondencia recibida, notamos que algunas legiones se disponen concienzudamente a ejecutar el esfuerzo extra que aconsejaba Mr. Kent, y que Mr. Shauer prometió en nombre de las legiones extranjeras. Cuba, por ejemplo, se dispone a preparar la semana "Chevalier," que tendrá lugar el mes de Septiembre. ¡Ese es el espíritu que ayudará a los "cubiches" de Mr. Pratchett a lograr la victoria!

ESTRENO DE "THE SMILING LIEUTENANT"

Chevalier y Lubitsch eclipsan el triunfo de "The Love Parade"

EL 22 de Mayo se estrenó en el Criterion, de Nueva York, ante una audiencia insuperablemente distinguida y cosmopolita, la película "The Smiling Lieutenant." Al finalizar la proyección, el público demostró, con una ovación frenética, su entusiasmo, eclipsando así el triunfo no ha largo tiempo obtenido por "The Love Parade."

El entusiasmo que la obra ha despertado entre el público y la crítica profesional demuestra claramente el valor de la película, y el resultado es que diariamente acuden miles de espectadores ansiosos a la taquilla. La venta por adelantado de billetes es enorme, y se hace a veces con ocho semanas de anticipación.

Un análisis ligero de "The Smiling Lieutenant" servirá para realizar la valía de los elementos que integran la producción. En primer lugar, la cinta cuenta en su reparto al irresistible, inimitable, único, Maurice Chevalier; tiene, además, la dirección maestra y sutilísima de Lubitsch; un conjunto soberbio de estrellas, entre las que figura Claudette Colbert, juntamente con Miriam Hopkins y el graciosísimo Charlie Ruggles; deliciosos números musicales, originales del famoso compositor vienes Oscar Straus; un argumento romántico de acción sumamente rápida, original de la versátil e inspirada pluma de Ernest Vadja y su colaborador, Samson Raphaelson; la letra de las canciones es de Clifford Grey, el autor de las que figuraban en "The Love Parade"; y, finalmente, el ambiente pintoresco de la Viena d'avant guerra, la ciudad más alegría y brillante de Europa, escenario único para "The Smiling Lieutenant."

En el argumento aparece Chevalier de apuesto e impécune oficial del Ejército austriaco, irremisiblemente enamorado de Claudette Colbert, quien asume el papel de hija única de un director de orquesta. El Emperador obliga a Chevalier a casarse con Miriam Hopkins, o sea una princesa de reino vecino. Miriam, a pesar de su hermosura, es demasiado anticuada en sus modales y en su vestir, y sus encantos no logran convencer a Chevalier. Al final de la obra, ayudada por Claudette Colbert, Miriam logra cambiar totalmente su personalidad, enamorando así al recalcitrante Chevalier.

"The Smiling Lieutenant" es una nueva sensación triunfal de taquilla, y dará a los legionarios una excepcional oportunidad de batir nuevos records.

LE CONVIENE SABERLO

“TABÚ,” la odisea polinésica de F. W. Murnau, continuó triunfando sensacionalmente en el Teatro Park, de Nueva York. Ya lleva doce semanas de exhibición. La noticia más sensacional relacionada con la película, empero, es la de que Florenz Ziegfeld, el famoso empresario de los "Ziegfeld Follies," ha contratado a Reri, la heroína de "Tabú," para que actue en su revista. Ziegfeld vió la película, y tan prendado quedó de la gentil Reri, que envió inmediatamente un agente a Oceanía, para contratarla. Ya ha llegado a Nueva York, y su presencia ha aumentado formidabilmente el éxito de "Tabú."

* * *

A. Melville A. Shauer le han nombrado miembro de la junta directiva de la sección de producción de los estudios de Hollywood, en recompensa a su brillante labor en la sección de producción extranjera. El puesto que deja mister Shauer lo ocupará George N. Kates.

* * *

Ernest B. Schoedsack, el productor de "Chang" y "Rango," saldrá el 1 de Julio de Hollywood, al frente de una expedición paramoun-



NOT A GAMBLE!

This is another of the splendid Encanto Theatre lobby displays. Here too, the roulette wheel was made to revolve. With such sure-fire showmanship, much of the gamble is taken out of the box office. We don't know who was directly responsible for these displays, but we do know that Marion E. Ferrera is chief of publicity down there, and we suspect that he had a hand in originating them. Our Cuban theatres are under the general supervision of Mr. Pratchett.



CUBA'S "CHEVALIER WEEK"

As already noted on another page, Cuba is all set to celebrate a special "Chevalier Week" during September. In the meantime, Mr. Pratchett, leader of the "Cubiches," is losing no time in acquainting exhibitors with this coming event. The above design is featured on all the letters that go out of that office. The wording is to the effect that Chevalier helps exhibitors pile up big box office receipts.

tista, que penetrará en las selvas de la India para filmar la cinta "The Lives of a Bengal Lancer." Los lanceros bengalíes son los más osados y temerarios de cuantos regimientos mantienen el orden en la India. Schoedsack dirigirá las escenas supletorias a su regreso a Hollywood. Los papeles principales los desempeñarán Clive Brooks y Phillips Holmes.

* * *

Desde la aparición de Marlene Dietrich en la pantalla, no ha habido artista de la pantalla que haya causado mayor revuelo entre los críticos que Tallulah Bankhead, quien debutó en "Tarnished Lady," en el Rívoli de Broadway. La película, de argumento dramático social, se desarrolla en Nueva York, y Tallulah asume en ella el papel de niña muy moderna y muy norteamericana.

* * *

La Paramount ha añadido un eslabón más a su cadena de producciones internacionales, con el rodaje de su primera película inglesa en el estudio Elstree, de Londres, bajo la dirección de Robert T. Kane, gerente general de la producción europea. En la obra, inspirada en la obra de Michael Arlen titulada "These Charming People," y bajo la dirección artística de Louis Mercanton, trabaja Cyril Maude. Uno de los detalles más interesantes, relacionados con Mercanton, es que en 1911 produjo la primera película de largo metraje de Mr. Zukor, "Queen Elizabeth," en la que actuó Sarah Bernhardt.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



CENTRAL AMERICA'S FINEST THEATRE!

An interior view of the new Colon Theatre, Colon, Panama, the largest, most modern and most elaborately appointed motion picture house in Central America. Built by the Wilcox-Saenger Theatres (in which Paramount has a substantial interest) at a cost of approximately \$275,000, this 2000-seat theatre was formally opened on April 1 with brilliant ceremonies. The initial attraction was "Feet First," to be followed by other first-run Paramount pictures. Not only does the theatre have the best up-to-the-minute film equipment but it also boasts the largest and best-trimmed stage in this part of the world. Civic pride in the new house found expression in a special ten-page theatre supplement issued by the "Star & Herald," which landed the enterprise of Robert Wilcox and Frank L. Scott in giving the public such a beautiful edifice.



GUMMING UP BARCELONA!

Sure that the Barcelona public would "chew" to see "The Big Pond" at the Coliseum Theatre if the matter was properly called to its attention, the management "gummed up" the whole town by distributing chiclets, as the above photo shows. They stuck to the idea with such persistence that the picture stuck to theatre with great success.



ON BERLIN'S BROADWAY!

Front of the Ufa-Kurfürstendamm Theatre in Berlin advertising the German version of "Her Wedding Night," which was filmed at our Paris studios. Comedy was enthusiastically received by crowds of delighted natives.

CZECH EXHIBITOR CALLS PARAMOUNT "LIFE-SAVER"

JUST what Paramount has meant to thousands of theatres, big and small, the world over since the coming of sound is graphically expressed in a letter, entirely unsolicited, which Branch Manager Jellinek in Prague received from one of his accounts, the Kino Korzo, Kosice, Czechoslovakia. The letter, translated, was forwarded on to us by Gus Schaefer, general manager for Germany and Central Europe. This is what the exhibitor wrote to Mr. Jellinek:

"I take the liberty with this letter of expressing my thanks for our pleasant business relations, your personal interest and prompt service. The new prints, the international advertising material which you have always delivered indicate that you are not only a first-rate business man but a broad-visioned individual with a true understanding of motion picture art.

"In these difficult times when English-speaking pictures do absolutely no business, I have been extremely successful with the Paramount product. The words, 'Paramount Picture,' stand for quality of subject, good taste, choice of actors and directors, and art developed to the nth degree, all of which captivate the public. Naturally, I have made it my business to back up the pictures with good projection, sustained advertising and publicity to attain a complete success."

"I hope to be able to maintain our pleasant business connections to our mutual satisfaction."

"COMMAND PERFORMANCES"

THE high honor of playing at a "command performance" before royalty was twice conferred on Paramount within the past few weeks. In one instance, it was a Paramount picture that was specially requested; in the other, it was Paramount stage talent that was selected.

In the Imperial Palace at Tokio, "Rango" (and several Paramount Talkartoons) were screened for the Empress Dowager, Prince and Princess Chichibu and about twenty-five other members of royalty. Not only did they thoroughly enjoy the production, but they retained a number of stills from the set which had been offered for their approval.

In London, the 24 Mangan-Tiller Girls, who regularly appear at our Plaza and Carlton Theatres, were selected to appear at the command performance before the King and Queen at the Palladium Theatre on May 11. In both cases, the resulting publicity was highly beneficial.



ITALIAN SCHOOL CHILDREN HAIL BYRD FILM!

Photo above shows portion of the huge audience of school children who witnessed a showing of "With Byrd at the South Pole" at the "Teatro Verdi" in Bologna, Italy. Now they are all Paramount boosters!

Behind the Screen in

PEGGY SHANNON REPLACES CLARA BOW IN PICTURE



Peggy Shannon

PEGGY SHANNON, red-haired young actress from the Broadway stage, who recently arrived in Hollywood under contract to Paramount, has received one of those sudden lucky breaks that beginners in the film world pray for.

She has been awarded the stellar role in "The Secret Call," which Clara Bow was preparing to play when she suddenly collapsed and had to be rushed to a Glendale sanitarium. Screen tests of Miss Shannon, coupled with her proven acting ability, convinced studio executives that she was a fitting choice.

"The Secret Call" is based on the play, "The Woman" produced by David Belasco. Richard Arlen is co-starred with Miss Shannon, while the supporting cast includes William B. Davidson, Ned Sparks, Frances Moffet, Claire Dodd, Harry Beresford and Eugene Pallette. Stuart Walker is directing.

VIERTEL DIRECTING NEW RUTH CHATTERTON FILM

RUTH CHATTERTON'S next picture, entitled "The Magnificent Lie," has gone into production under the direction of Berthold Viertel (not Lothar Mendes). The picture has been adapted by Samson Raphaelson from Leonard Merrick's novel, "Laurrels and the Lady."

The dialogue was written by Zoe Akins. Supporting Miss Chatterton in the new production are Ralph Bellamy, Stuart Erwin, Francoise Rosay, Sam Hardy, Tyler Brooke and Charles Boyer.



Ruth Chatterton

REY STARTS WORK ON "UN HOMBRE DE FRAC"



Roberto Rey

ROBERTO REY celebrated his return to the Joinville studios by starting work on a new picture, "Un Hombre de Frac," a sophisticated musical story of cosmopolitan life. Adapted and written by Honorio Maura, popular writer from Madrid, the picture will be co-directed by Carlos San Martin and Roger Cappellani. Rosita Diaz and Gloria Guzman are Rey's two leading ladies in the production.

PAPA MARX TURNS ACTOR AT 72!



LIKE sons, like father!

At the age of seventy-two, Samuel Marx has become screenstruck and is following in the footsteps of his illustrious sons, the Four Marx Brothers, with whom he is pictured above. Papa Marx makes his debut as an actor, playing a comedy bit with his boys in a scene for "Monkey Business," their new starring vehicle.

The elder Marx has always been

a business man. The brothers received their stage training from their mother, who was an actress and vaudeville producer, and who wrote and staged their first act.

Besides Papa Marx, the supporting cast in "Monkey Business" includes Ruth Hall, who plays the romantic lead, Thelma Todd, Tom Kennedy, William B. Kennedy and Rockliffe Fellowes.

SESSUE HAYAKAWA TO APPEAR WITH OLAND, MISS WONG IN "DAUGHTER OF THE DRAGON"

AFTER a twelve-year absence from the screen Sessue Hayakawa, distinguished star of many memorable silent pictures, is returning to Hollywood to appear with Anna May Wong and Warner Oland in Paramount's audible picturization of Sax Rohmer's "Daughter of the Dragon." Hayakawa, who is now in Kyoto, Japan, accepted the role in a cablegram received by B. P. Schulberg, managing director of West Coast production.

Hayakawa, who has been touring the world in his own dramatic and vaudeville productions since his retirement from pictures, will arrive in San Francisco on June 3.

In returning to the Paramount studios for a resumption of his interrupted screen career Hayakawa again



Sessue Hayakawa

joins hands with the organization which made him leading Oriental actor of his day. He was one of the stars whose successes are being recalled in Paramount's current celebration of its Twentieth Anniversary. During his years with the film company the Japanese star shared screen honors with Mary Pickford, Wallace Reid, Mae Murray, Fannie Ward, Marie Doro, Sweet, Geraldine Farrar, George Beban, Thomas Meighan and Vivian Martin.

In "Daughter of the Dragon," which Lloyd Corrigan will direct as well as adapt, Miss Wong will have the title role, Oland will play Dr. Fu Manchu and Hayakawa will play a type new to the screen as well as his own career — an Oriental Scotland Yard operative.



MILLION DOLLAR GROUP!

Few photographs have ever been taken of such a galaxy of film talent as is shown in this group of Paramount contract players. Left to right, top row: Stuart Erwin, Eugene Pallette, Clive Brook, Kay Francis, Gary Cooper, Jack Oakie, Skeets Gallagher, William Boyd. Second Row: Richard Arlen, Carole Lombard, Wynne Gibson, Rosita Moreno, Norman Foster, Sylvia Sidney, Lilyan Tashman. The youngsters in front are Mitzi Green and Jackie Searl. They all appear in Paramount's Jubilee Program!

VICKI BAUM SIGNED TO WRITE ORIGINAL STORY

VICKI BAUM, the Viennese writer whose novel "Menschen im Hotel" was dramatized into the Broadway stage hit, "Grand Hotel," is now a member of the scenario staff at Paramount's New York studio.

Miss Baum, who in Berlin edits "Der Dame," a popular magazine for women, was brought to New York to write directly for the screen. Her initial assignment will be an original story for future direction by Ernst Lubitsch.

Although she is best known as the author of the novel on which "Grand Hotel" is based, she has a total of nine successful novels to her credit. In private life Miss Baum is the wife of Richard Lert, general music director of the Berlin State Opera.



Vicki Baum

STELLAR CAST FEATURES "MURDER BY THE CLOCK"



William Boyd

"MURDER BY THE CLOCK," Rufus King's mystery novel of murder in a house of wealth, which has been purchased by Paramount, will be produced as an all-star vehicle for William Boyd, Lilyan Tashman, Sally O'Neil and Regis Toomey.

Edward Sloman has been signed to direct the production. Bartlett Cormack is now adapting the new mystery story.

Others in the cast include James L. Crane, Charles Trowbridge, Martha Mattox and Charles D. Brown.

NANCY CARROLL STARS IN "PERSONAL MAID"

NANCY CARROLL'S forthcoming starring picture is "Personal Maid," based on the novel of the same name by Grace Perkins, which Monta Bell will direct at the New York studio. Pat O'Brien, Gene Raymond, Mary Boland, Donald Meek, George Fawcett, Hugh O'Connell, Ernest Lawford, Charlotte Wynters, Dorothy Stickney, Jessie Busley and Clara Langser are in the supporting cast.



Nancy Carroll

Paramount Studios



ARLEN, BOYD, ROGERS IN "MARINES HAVE LANDED"



"THE MARINES HAVE LANDED," a post-war story of Devil Dogs carrying two-fisted action into the peaceful ports of the world, is announced as a forth-coming Paramount all-star production.

Charles Rogers Five members of the cast have been selected in Richard Arlen, William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin. Arlen will be seen as a Marine sergeant, the older brother of Rogers who has just been graduated from Annapolis to become a "shavetail."

Boyd will have a role similar to the stage characterization of Sergeant Quirt in "What Price Glory," through which he rose to fame.

James K. McGuinness, newspaperman, soldier and scenarist, is writing the original story. Edward Sutherland will direct.

FAMOUS GOLFERS PERFORM IN NEW PICTORIAL

THREE issues of the Paramount Pictorial of interest to golfers will be released soon with demonstrations of golfing form by four internationally famous golfers. The series, made under the supervision of Emanuel Cohen, contains exhibitions by Joe Kirkwood, Walter Hagen, Horton Smith and George Von Elm, who not only perform stunts but accompany them with talks about proper grips, stances and swings.

Kirkwood, who appears in the first one, gives a display of trick shots applicable to regular golf which this former champion of Australia has perfected during the past dozen years.

Hagen, in the second Paramount Pictorial, is surrounded with such stellar comedy talent as Jack Oakie, Stuart Erwin and Eugene Pallette.

Horton Smith and George Von Elm are introduced in the third of the series in which Mary Brian and Phillips Holmes also appear.



Joe Kirkwood

FIRST PARAMOUNT BRITISH PICTURE STARS CYRIL MAUDE IN "THESE CHARMING PEOPLE"

ANOTHER link in Paramount's international chain of producing plants has been forged with the launching of the first Paramount British picture at the Elstree studio in London, which is under the supervision of Robert T. Kane, general manager of Paramount's European productions.

The initial subject is an adaptation of Michael Arlen's well known story and play, "These Charming People," starring that distinguished British star, Cyril Maude, who played the title role in Paramount's picturization of "Grumpy." Supporting him is a capital cast, headed by Godfrey Tearle and Nora Swinburne, which includes C. V. France, Cyril Raymond, Anthony Ireland and Ann Todd.

Mr. Maude's part in the film is that of George Crawford, M.P., a lovable old rogue, who depends for the luxuries of life upon money that he borrows from his friends and relations particularly his son-in-law, a millionaire shipbuilder. It is a role full of humor and subtleties of easy-going life-about-town, and one in which Mr. Maude is thoroughly at home, because he played it on the New York stage in 1925.

Louis Mercanton, the famous Continental director, who is producing "These Charming People," has had a long, close and romantic association with Paramount. It was he, who in 1911 produced Mr. Zukor's first Famous Players film—"Queen Elizabeth."



MAUDE CELEBRATES 70th BIRTHDAY!

Cyril Maude celebrated his seventieth birthday during the making of "These Charming People." Studio officials tendered him a surprise party, which was attended by a gay assembly of seventy people. Photo above shows Mr. Maude about to cut into the birthday cake bearing seventy candles.

PARIS STUDIOS HUMMING WITH ACTIVITY; EXTENSIVE PROGRAM IN PRODUCTION

IN accordance with the recent announcement made by Robert T. Kane, general manager of European productions, following conferences with the Foreign Executive Committee, the Paris studios have launched into the second season's vast production schedule. Original subjects from the pens of the best known international authors are being filmed as talking pictures in the major foreign languages.

During the past few weeks, Alexander Korda has finished the French and German versions of "Rive Gauche." Henry Garat and Meg Lemonnier were starred in the French picture; Liane Haid and Walter Rilla headed the German cast.

Roberto Rey is practically through with the scenes for "Un Hombre de Frontera," Spanish original, and will begin making "The Lights of Buenos Aires" under the direction of Adelqui Millar. Gloria Guzman, Carlos Gardel, Sofia Bozan and an entire Argentine troupe are in the cast.

Rene Guissart will soon have completed the French film, "L'Homme en Habit," which is under the supervision of Saint-Germain. Fernand Gravey, Suzy Vernon and Baron Fils play the principal roles.

"Delphine" is the title of another French picture now going into production, with Henry Garat and Meg Lemonnier in the leading parts. Jean de Marguenat will direct.

Olga Tschechowa has the leading feminine role in the new German production, "The Concert," which Leo Mittler is directing.

An international film entitled, "Nights of Port Said," based on an original story by Kirсанoff, who will also supervise, is being readied for filming. Gustav Froehlich and Hans Adalbert will portray two of the principal roles.

Rosita Moreno makes her European debut in "El Hombre Que Asesino" under the directorial guidance of Dimitri Buchowetski. Other members of the Spanish cast include Maria Dalbaicin, Ricardo Puga and Gabriel Algara.



Robert T. Kane

"LIVES OF BENGAL LANCER" TO BE FILMED IN INDIA



Ernest B. Schoedsack

ERNEST B. SCHOEDSACK, producer of "Grass," "Chang," "The Four Feathers" and "Rango," will leave Hollywood on July 1 at the head of an expedition that will penetrate the wildernesses of India to film with sound cameras a Bengal tiger hunt for Paramount's picturization of "The Lives of a Bengal Lancer."

In this production, which calls for one of the most distant and difficult location trips in the history of motion pictures, Clive Brook and Phillips Holmes will play the two chief dramatic roles.

After several months in perilous and little-known parts of India Schoedsack will return to Hollywood to direct the remaining sequences of the picture, which Albert Shelby Le Vino has adapted from the current best-selling novel by Francis Yeats Brown. In that far-off land Schoedsack will record on sound film the actual lives of the Bengal Lancers, fearless soldiers and huntsmen, whose military posts are scattered throughout India.

BROOK, KAY FRANCIS IN "TWENTY-FOUR HOURS"

"TWENTY-FOUR HOURS," Louis Bromfield's latest best-selling novel which packs a lifetime of tense action and emotion into two turns of the clock, is now being prepared for screen production.

The story, in which the murder of a beautiful girl shakes skeletons in the closets of a group of innocent members of old New York aristocracy, will be brought to the screen by an all-star cast headed by Clive Brook, Kay Francis and Wynne Gibson.

Direction of the film has been assigned to Marion Gering. Louis Weitzenkorn is adapting the novel.



Clive Brook

SCANDINAVIE NUMMER EEN

BIJ het verstrijken der eerste maand van het tweede kwartaalconcours, heeft een nieuwe groep gangmakers de leiding genomen in de worsteling om den prijs, uitgevoerd door den Heer Lasky. De Scandinavische divisie, die de tweede plaats bezette bij het einde van het eerste kwartaalconcours, staat nu bovenaan, weliswaar met een geringe marge, maar niettemin No. 1. Indien de mannen van den Heer York gedurende de volgende twee maanden de leiding kunnen behouden, verdienen zij te winnen, want zij zullen er om moeten vechten.

Het wil ons voorkomen, dat Italië en Hongarije op het oogenblik Zweden de hevigste concurrentie aandoen. De Romeinen van den Heer Aboaf schijnen de tactiek van Zweden in het eerste kwartaal trouw te volgen, gezien het feit, dat ze een sprong maakten van de achtste naar de tweede plaats. Helpen de mannen van den Heer Folles misschien een extra portie Hongaarsche hachee gegeten? Het schijnt van wel. Wat gaf hun anders de kracht om van de twee en twintigste naar de derde plaats te springen. Alsjeblieft!

Van de overige divisies, die hun posities aanmerkelijk wisten te verbeteren, noemen wij, Oostenrijk, Duitsland, China, Lettie en Mexico. In 't algemeen kan gezegd worden, dat de grootste verbeteringen plaats gehad hebben gedurende de laatste vier weken. Elf kantoren noteeren boven hun percentages, terwijl acht kantoren boven 90% staan. Dat klinkt aanmoedigend. Maar het is veelzeggend, dat van de 27 divisies, liefst 17 boven 100% noteeren, gebaseerd op hun quota voor het gehele jaar. Het zij terloops opgemerkt, dat Spanje den hoofdprijs van den Heer Zukor zou winnen, indien het jaarcouurs thans ten einde was, aangezien de Matadors van den Heer Messeri bovenaan staan met een percentage van 133,19.

Elders in deze editie hebben wij de percentage lijst afgedrukt, met twee percentage kolommen. Een voor het kwartaalconcours, de andere voor het geheele jaar.

Uit ontvangen brieven blijkt het, dat diverse kantoren ernstig streven naar het 'extra dividend door extra inspanning,' waar de Heeren Kent en Shauer om vroegen namens de Buitenaardsche Afdeeling. Cuba is bijvoorbeeld voornemens een speciale 'Chevalier Week' te houden. Zulkeen van geestdrift en volharding getuigende prestatie hebben we nodig om van 1931 een waar Vlaggejaar te maken.

WINNING NEW LAURELS!

Reports from many quarters of the globe are to the effect that "Feet First" is proving the biggest laughter-piece of Harold Lloyd's hilarious career. Attendance records and box office receipts are reaching new "highs." The caricature of the monarch of mirth, reproduced on the right, is from a recent issue of "Vanity Fair."

DE PREMIERE VAN "THE SMILING LIEUTENANT"

Een Nieuwe Zegepraal van Chevalier en Lubitsch!

VRIJDAG, 22 Mei, 1931. Een gedenkwaardige, onvergetelijke avond in de annalen der Paramount geschiedenis. De avond der première van de "Smiling Lieutenant." En wat een première! Een der schitterendste voorstellingen die wij ooit bijgewoond hebben! Onder de velen, die in de volgepropte zaal van het Criterion Theater, te New York bijeenkwamen en van deze rolprent genoten, bespeurden wij vele notabelen uit de filmwereld en het openbare leven. Ten aanschouwen van deze verwende habitudes ontrolde zich een film, die wat verhaal, spel, regie, decors, fotografie en muziek betreft onovertroffen is.

Stel u voor een film met den guytigen Maurice Chevalier in de hoofdrol als de "Smiling Lieutenant," met de beroemde Claudette Colbert in de vrouwelijke hoofdrol, voorts met Charles Ruggles, Miriam Hopkins en een reeks toneel—en film sterren, die hun Broadway lauweren thans oogsten, met Ernst Lubitsch, den grootmeester aller regisseurs EX... met muziek van den typisch Weenschen componist Oscar Straus. Verwondert het u dan nog, dat de pers en het publiek en allen, die het voorrecht hadden de eerste vertoonding bij te wonen, opgetogen waren over deze Paramount rolprent? Wij hebben de meeste recensies gedeeltelijk elders in deze editie afgedrukt. Trek daaruit uw eigen conclusies!

Het titelblad dezer editie zegt eigenlijk al genoeg: "The Smiling Lieutenant" eclipseert in alle opzichten den Chevalier-Lubitsch schlager van ruim anderhalf jaar geleden: "De Liefdes Parade." En dat was toch een uitstekende film. Ge vraagt ons hoe dat mogelijk is en wij staan met ons antwoord klaar:

In de eerste plaats is er ruim anderhalf overheen gegaan sinds Pa-



REPEAT TRIUMPH!

Ernst Lubitsch's *Geistesfähigkeit* (genius) plus Maurice Chevalier's *savoir-faire* (charm) have again combined to produce a genuine cinematic gem in "The Smiling Lieutenant."

ramount met De Liefdes Parade verscheen. Lubitsch en Chevalier hebben intusschen veel geleerd van den technischen vooruitgang der klankfilm en zij hebben daar ruim van geprofiteerd. En dat technische verschil tusschen onze nieuwe film en het meesterwerk van anderhalf jaar geleden is duidelijk merkbare. Ten tweede vormen de zangnummers van "The Smiling Lieutenant" een onderdeel van de tekst, van het verhaal zelf. Het verloop van het verhaal wordt daardoor niet onderbroken. En het is weer een lust te zien en te horen hoe Maurice Chevalier die verschillende zangnummers op zijn eigen typische Chevalier-manier voordraagt. Ten derde, het verhaal zelf. Het is een liefdesgeschiedenis van de beproefde penmen van Ernest Vajda en Samson Raphaelson, over twee liefde meisjes, die beiden het hart van den vrolijk Frans, "The Smiling Lieutenant" willen veroveren. Evenals de Liefdes Parade speelt ook deze film in Europa. Doch ditmaal in Wenen, de luchtige, vrolijke wereldstad van muziek en zang, en in het miniatuur vorstendom Flannenthurm.

Oscar Straus heeft er een partituur bij gecomponeerd met vlotte, inslaande melodieën, die evenals al zijn composities overal bijval zullen verwerven.

Er ontbreekt dientengevolge niet, aan deze film om haar als een succesnummer te bestempelen. Dat de rolprent aanstonds aller harten in Amerika zal veroveren, lijkt ons een voldoengen feit. Wat de exploitatie mogelijkheden in het buitenland betreffen...nu, ge herinnert u wel het succes der "Liefdes Parade." Maar van deze film verwachten wij letterlijk gouden bergen. Stel uw publiciteit—vernuft en uw reclame campagnes in op de grootst mogelijke circulatie, welke ge ooit aan een film gegeven hebt. Het is tot dusver niet alleen de Paramount film van het jaar voor Amerika, maar voor de geheele wereld.



U MOET WETEN, DAT —

— "Taboe," F. W. Murnau's spannende Zuidzee film, nog steeds voor volle zalen draait in het Central Park Theater, in New York, en voor de elfde maal geprononceerd is. Doch het sensationele nieuws omtrent deze film is dat Florenz Ziegfeld, de wereldvermaarde tooneelman, die de Ziegfeld Follies ten toonstelling brengt, de heldin van het verhaal, Reri, voor zijn volgende revue heeft geengageerd. Ziegfeld zag de film en geraakte zo onder den indruk van Reri's bekoorlijkheid en dansen, dat hij een speciaal vertegenwoordiger naar Tahiti zond, om Reri een contract te laten tekenen. Ze is dezer dagen in New York aangekomen en de daaruit voortvloeiende publiciteit in de pers kwam Taboe natuurlijk ten goede.

— Melville A. Shauer benoemd is tot lid van B. P. Schulberg's productie bestuur in Hollywood, als blijk van erkentelijkheid voor zijn uitstekende diensten als directeur der buitenlandsche productie afdeling. Melville A. Shauer wordt in zijnde vroegere werkkring vervangen door George N. Kates.

— Ernest B. Schoedsack, de vervaardiger van "Chang" en "Rango," 1 Juli aan het hoofd van een film expeditie naar Voor-Indië vertrekt, teneinde aldaar te filmen "The Lives of a Bengal Lancer," een nieuwe Paramount productie. De Bengal Lancers zijn de onverschrokken soldaten en jagers, wier militaire posten over geheel Voor-Indië verspreid zijn. Schoedsack zal na terugkeer uit Britsch Indie, de ontbrekende scenes regisseren in Hollywood. Clive Brook en Phillips Holmes spelen in deze film de hoofdrollen.

— sinds het verschijnen van Marlene Dietrich op het zilveren scherm, geen enkele filmactrice zich in een zulk een onverdeeld gunstige pers heeft mogen verheugen, als Tallulah Bankhead in "The Tarnished Lady" in het Rivoli Theater, in New York. De film is een verhaal van een mondain New Yorksche meisje. Het weerspiegelt in alle opzichten de luchtige New Yorksche opvattingen over het huwelijks. Tallulah Bankhead is een geheel nieuwe en aparte persoonlijkheid, modern, trotsch, onafhankelijk... kortom het typische 1931 model 'IT.'

— er wederom een schakel in de internationale productieketen van Paramount geklonken is met opstapelen zetten van de eerste Britsche Paramount film, in de Elstree studio's, te Londen, onder leiding van Robert T. Kane, directeur onzer Europeesche productie. De eerste aldaar te vervaardigen film is een bewerking van Michael Arlen's verhaal "These Charming People," met Cyril Maude in de hoofdrol, onder regie van Louis Mercanton. Als een interessante bizariteit voegen wij hieraan toe, dat regisseur Mercanton in 1911 de eerste grote film voor den Heer Zukor vervaardigde, getiteld "Queen Elizabeth," met de onsterflijke Sarah Bernhardt in de titelrol.

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PRINCE OF WALES SHOWS NEWSREEL IN PALACE

FOR the first time in history a talking picture was shown in St. James Palace, when the Prince of Wales recently showed nineteen guests a complete sound film of his experiences during his tour of South America, taken by Paramount Sound News cameramen.

That the film was enthusiastically received by the notable gathering was manifested in a cable received by Emanuel Cohen, Editor-in-Chief of Paramount Sound News, from the London office which stated that the heir to the British throne had expressed his satisfaction and appreciation of the showing. The cable also said that General Castelnau, French soldier President of the Anglo-French Committee of the Imperial War Graves Commission, had been greatly impressed with the excellence of the pictures.

The Prince's friends saw him as he took off from London by plane for Spain where he boarded his ship that took him to South America. They witnessed the Prince's arrival and stay at Bermuda, his trip through the Panama Canal, his flights down the West Coast of South America, and over the Andes, and they heard him as he spoke at the opening of the British Trade Exposition in Buenos Aires. They saw him at the races in Rio, and they witnessed his arrival home.



PRINCE OF WALES
A caricature by Ralph Barton in "The New Yorker."

THE OBSERVATION TOWER

*
Now
and
then
the
Editor
takes
a
look!
*

THREE SALESMEN

By Melville A. Shauer

SALESMAN cries,
Calls on guys,
Shuffles in,
Shuts his eyes;
Slumbers on in sweet repose—
Hustlin' roun' just ruins clothes!
Summer's h---,
Winter's cold!
Couldn't sell
A pot of gold!
He's a cuckoo! He is wise!
He's a salesman in disguise;
Shuffles out one half alive,
Then makes out Form 25.
He ain't even on the fence,
All he's got is an expense.
He can't see for all the flies,
Won't sell nothin' till he dies—

Salesman Cries!

SALESMAN sighs,
Has two eyes,
Uses one
In compromise,
Starts out early full o' pep—
But at noon he drags his step.
Climbs no fences,
He might fall!
Makes expenses,
And that's all.
Sells just what his fellow buys—
After that, it's exercise.
Quits when his first squawk is o'er,
He just sells and nothing more.
He at least has got the makin',
May turn out, with steady shakin',
When he starts to realize
Where his road to fortune lies—

Salesman Sighs!

SALESMAN tries,
Takes the prize,
Never offers
Alibis.
Happy, snappy, never doubtful,
When he speaks he says a mouthful.
Never fakes,
Does it now!
Dust he makes
Would choke a cow!
Sells, and helps to advertise,
Gives 'em service—binds the ties—
He just makes 'em "come again,"
He serves contracts with a pen,
Sure cure for the old "sore thumb,"
Clears his hurdles as they come,
Big ones, small ones, any size,
He's the kind that's sure to rise—

Salesman Tries!

PARAMOUNT NEWS SCOOP ON SPANISH REVOLUTION

A DUAL system of news coverage worked out by Paramount Sound News, whereby for several years cameramen with royalist sympathies had photographed King Alfonso, while a second group friendly to the revolutionists had co-operated with that faction, was responsible for Paramount obtaining a scoop on the recent abdication of the Spanish king.

These exclusive sound pictures show in sensational fashion the mass rioting that culminated in the overthrow of the dynasty and include a personal message by the new president of Spain to the people of the United States.

They were made by Santino Sazio of Paramount's Paris office, who had co-operated with the republican faction since the beginning of the dictatorship of Primo de Rivera. Nearly two weeks before the revolution occurred he had received an unofficial hint of what was coming.

On election day he secured a dramatic picture of voting under armed guard and of Royalist troops driving the voters before them and smashing the many riotous gatherings. This film he immediately shipped out of the country by courier and managed to do the same with the pictures he made the following day when the revolution really broke loose.

As soon as the negative arrived in New York, it was developed and rushed out to theatres all over the country in record time. For South American distribution, Eugene Schosberg, of the Home Office foreign department, edited the three thousand feet of film down to a thousand-foot reel of punch scenes, which told the story of the revolution in vivid pictorial form.



NICETO ALCALÁ ZAMORA
Provisional president of the new Spanish republic.

PARAMOUNT . . The Buy Word For 1931-32!



Paramount



*Around the
World*



Vol. 4 No. 6

JUNE, 1931

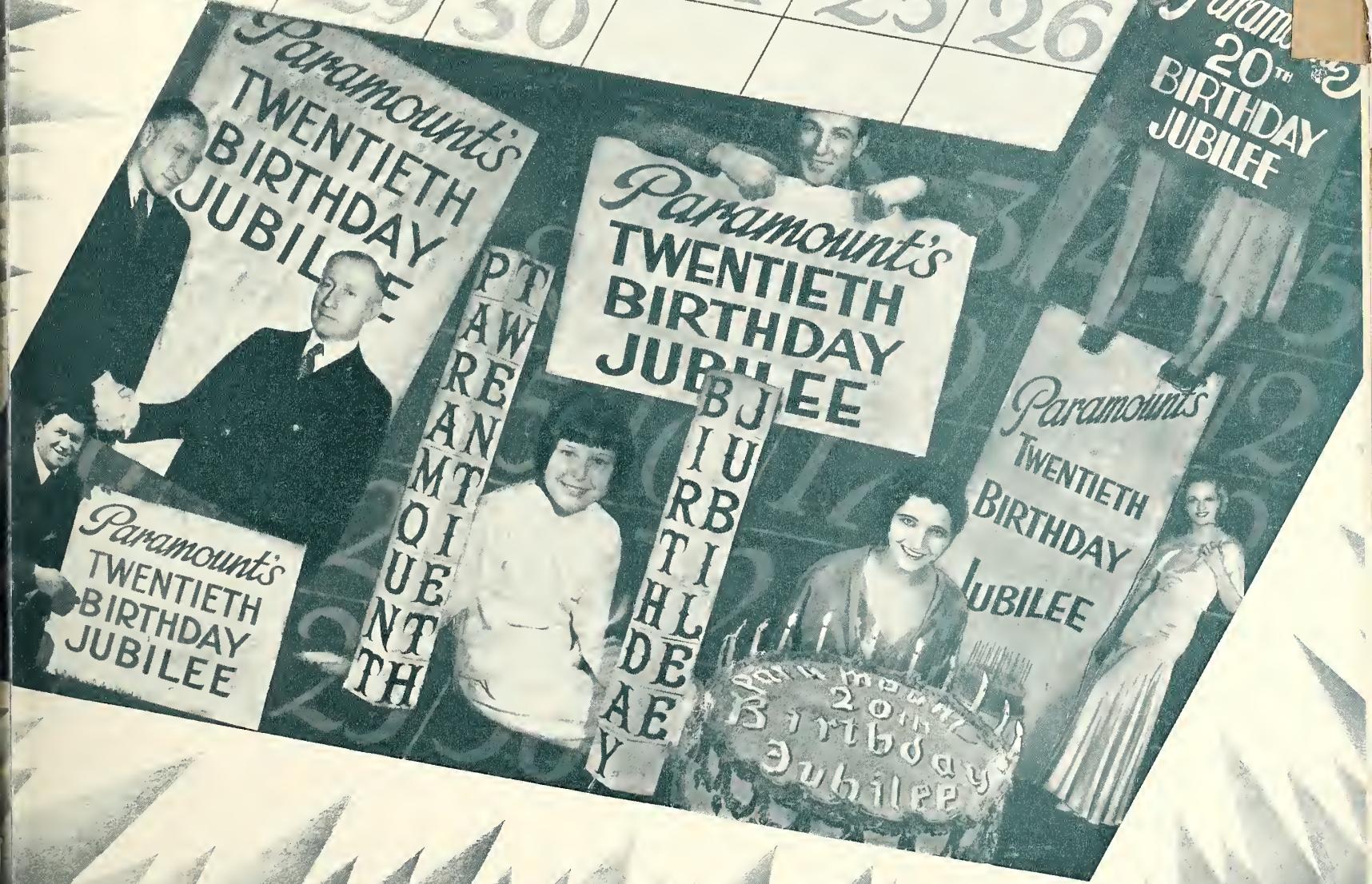
Worth: Everything you can give it

1931

Paramount's JUBILEE MONTH

1932

SUN	MON	TUE	WED	THUR	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



Coming Events Cast Their Shadows Before!



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

JUNE, 1931

No. 6

S. O. S. vs. S. R. O.

(A few pertinent observations on new product and other matters of the moment)

* * * *

AS your read thru the pages of this issue, you will be struck, as I was, by this significant and heartening thought: that never before in our history have we, in the foreign department, faced a new season with so many genuine, 18-karat box office hits on our program. Not simply good, average product, but *big, outstanding* attractions.

"The Smiling Lieutenant," "Tabu," "Rango," our various foreign language specials—these are something more than great entertainments, sure-fire money-makers—they are *leaders, trail-blazers*, that open up possibilities of grosses and long-runs hitherto undreamed of.

And the times are just ripe for these Paramount "profiteers." Right now every box office in the world needs the stimulating tonic of a trail-blazer. Right now every exhibitor in a panic is crying for a leader—to lead him out of the shadows of depression into the sunlight of prosperity.

You legionnaires have a rare opportunity during the coming season to do a fine job for yourselves, for Paramount and for your customers. Go out and sell with two-fisted courage and confidence! Go out and change every theatre's S.O.S. into an S.R.O.!

You can do it! You've got the product, the merchandising skill—and the guts!

* * * *

BY the way, since we are on the subject of selling, here's a timely reminder to be 100% equipped at all times to sell intelligently.

What started me thinking about this was an old sign I ran across recently. It showed a picture of a bayonet with a caption underneath that read: "If you don't know how . . . you get killed!"

This thought-provoking sign adorned the bayonet instruction fields of Marine Training Camps during the war. It was effective in making recruits realize the value of knowing the weapon they would use in man-to-man fighting.

Isn't this message just as true in the battle of business? Of course it is! If you don't know all about your own pictures—if you are not yourself thoroughly

sold on their individual merit, you stand very little chance of convincing the exhibitor.

Know your product!

There is no reason, no excuse, for any legionnaire to sell on blind faith. See the pictures! Study them! Learn the fine points of each one! Read the pressbook and other publicity aids! Be so full of your subject that when you go out to meet the exhibitor, man-to-man, you can lay down a barrage of *facts* that will annihilate all opposition.

Know your product!

Your life doesn't depend on it—but your *job* does!

* * * *

THE other day I saw a bunch of newspaper clippings one of our offices had sent in. Among them were several independent theatre ads, featuring Paramount pictures, ranging in size from one-column to full pages.

Strangely enough, the small ads were uniformly good—attractive, readable, putting their message over in punchy style. The full page ads, on the other hand, were generally pretty bad.

They were, for the most part, a jumbled mass of illustrations and copy. Practically every inch of white space was covered. (Evidently this advertiser wanted to get his money's worth!) And his attempt to emphasize every item of his show had resulted in an odd assortment of bold face types, which gave the ads a messy and uninviting appearance.

Now this second exhibitor broke two of the cardinal commandments of showmanship. In the first place, he used a full page ad, when a smaller size would have done as well. Secondly, having bought a lot of space, he proceeded to fill it indiscriminately, forgetting—or perhaps he didn't know—that white space, intelligently used, is one of the important aids in successful newspaper advertising.

I call this "horrible example" to your attention as a warning. In these days of rigid economy, when the advertising dollar must be made to yield full value, it should be remembered that the size of the space doesn't matter—it's what you put into it that counts!

* * * *

I WANT you legionnaires to know that I am mighty proud of your achievements so far in this year's drive. The figures on another page speak eloquently for you. And in the case of Chile and Argentina, they shout. My congratulations to Messrs. Villar and Lange and their go-getters for their record-breaking month.

As the contest approaches the half-way mark, I see no signs of any slackening of effort or let-down in enthusiasm. Which reminds me of Mr. Seidelman's riddle. We were reviewing this month's figures when he suddenly turned to me and said, "Do you know what the difference is between a legionnaire and a top?"

When I shook my head in the negative, he responded with a broad smile, "A top spins at the start, but quickly runs down."

Keep right on going!



After TWENTY Years



Above: Believe it or not—Broadway as it looked about twenty years ago.
Left: An airplane view of Broadway, at Times Square, as it looks today.



TWENTY YEARS ago, when Adolph Zukor gave birth to Paramount, Broadway was just another Main Street, and the "filmum" business was actually in its infancy...Today, as we prepare to celebrate PARAMOUNT'S 20TH BIRTHDAY JUBILEE, Broadway is the cross-roads of the show world, and Paramount is the acknowledged leader of the motion picture industry...a leader whose sphere of service and influence extends far beyond the borders of Broadway and is bounded only by the area of the globe we live in...Two decades of earned dominance in show business, by reason of furnishing to exhibitors a dependable supply of quality product, offer sufficient guarantee that Paramount will continue to live up to its high ideals of entertainment...Moreover, the unrivalled line-up of mighty box office attractions in its 20TH BIRTHDAY JUBILEE PROGRAM is impressive evidence of our company's deep-rooted determination to keep faith with its customers and to maintain its international leadership...We cordially invite exhibitors the world over to make PARAMOUNT'S JUBILEE HITS the backbone of their program during 1931-32, and to inaugurate the new season with a PARAMOUNT JUBILEE MONTH...not as a gesture of good will, but for their own profit and prosperity...For it is just as true today as it was twenty years ago that.....

*"If it's a Paramount Picture,
it's the best show in town!"*

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



A TEUTONIC TRIUMPH!

"Rango" is more than duplicating in Europe the success it scored in the U. S. A. Photo above shows flashy front of the Emelka Theatre, Koblenz, Germany, and Paramount's "Trackless Train," which helped exploit the film during its record engagement at this first-run house.

NEW "SKIPPY" BROADSIDE URGES REPEAT BOOKINGS

DUE to the tremendous and continuing popularity of "Skippy," Paramount has issued an eight-page broadside calling the attention of exhibitors to the profits possible with repeat bookings of the picture.

The broadside, which is illustrated and of press book size, points out that children and adults who missed the first showing of the picture should have another chance to see it. It also contains reports of the business done by "Skippy," and outlines plans for publicizing repeat showings.

This is the second repeat-booking broadside ever issued by Paramount. The first was distributed to boost return engagements of "With Byrd at the South Pole." Copies of the "Skippy" broadside have been mailed to all foreign offices.



POSTER WITH A PUNCH!

Action that catches the eye and grips the interest is dramatically expressed in this knockout German poster on "Rango."

"AUSSIES" SCREEN "RANGO" FOR TIGERS IN ZOO AS EXPERIMENT IN ANIMAL PSYCHOLOGY

AN exploitation stunt that had definite psychological interest as well as important publicity value was arranged by Robert White of our Sydney office to boost the first-run showing of "Rango" at the local Capitol Theatre.

By arrangement with Western Electric, White had a portable sound equipment put into the tiger's cage in the Taronga Park Zoo, and then screened three reels of the fight scenes from "Rango" for the special benefit of two young Bengal tigers. The idea was to give the invited audience, which was composed of several eminent zoologists, psychologists and miscellaneous newspaper men, an opportunity of studying the reaction of the animals to the images and natural sounds of their native haunts.

There was no violent reaction. The tigers were enclosed in a wired-in space, on one side of which was a small screen. In an adjoining cage were the operators, apparatus and spectators. When the picture and sounds were "turned on," the tigers jumped about and pawed at the screen but didn't get excited.

It was explained by Prof. Dakin, of the Sydney University, that the music confused the animals, and that also, although they obviously recognized the tigers and monkeys on the screen, their sense of smell was unsatisfied.

The stunt hit the front pages of the newspapers and stirred up plenty of talk, which did have a noticeable reaction at the box office.



THE TALK OF THE TOWN!

And the hit of the program! Wherever and whenever the 24 Mangan Tiller Girls appear in London—at the Carlton-Plaza Theatres for the common people or at a command performance for the King and Queen of England (as we reported last month), the result is always the same—they steal the show! Francis A. Mangan is the impresario of the troupe.

POLISH EXHIBITORS PRAISE PARAMOUNT PRODUCT AND SERVICE IN SYMPOSIUM

OUR Warsaw office in Poland, eager to learn just what their customers thought about Paramount service and product, recently addressed a circular inquiry to exhibitors in their territory requesting answers to such questions as: What Paramount pictures met with the special approval of the public in your town? Were your relations with Paramount satisfactory during the past season? What do you think of our Warsaw organization? Have you any suggestions or criticisms to offer?

Although exhibitors are notoriously frank, outspoken and not a bit backward in coming forward with complaints, criticisms and brickbats, the

replies were distinctly flattering—a veritable symposium of praise. Lack of space prevents us from printing the laudatory remarks, but the following extract is typical of the lot:

"The efficiency of Paramount service rests on the fact that the exhibitor always receives the right picture booked, that it is in first-class condition, that the sound records are ready for immediate use, with the indicator in correct position, and that every picture has artistic and effective advertising material."

The consensus of opinion was that "The Love Parade" and "The Vagabond King" had been the two outstanding attractions of last year.



POSTCARD PUBLICITY!

Direct mail publicity via postcards, such as the one illustrated above, was used by the Kino Bio Lucerna in Prague, Czechoslovakia, to broadcast the merits of "Morocco."

NOVELIZATION OF "TABU" AND "RANGO" ARRANGED

O. R. GEYER, manager of foreign advertising and publicity, has completed arrangements for novelization and photoplay editions of "Tabu" for Germany and Central European countries. He expects that this will be extended soon to other territories as well. On the Continent alone these editions will approximate 1,000,000 copies.

Similar arrangements have been made for "Rango," and the enormous interest of the public in this production guarantees a sale of at least a million copies. In addition, the novelization will be published in many newspapers and magazines.



ATMOSPHERE PLUS!

Here's another fine sample of German poster art, which effectively portrays and sells "With Byrd at the South Pole."

The SMILING LIEUTENANT

FILM IS S. R. O. IN 6th TREMENDOUS WEEK!
AGENCIES CALL IT BEST "BUY" ON BROADWAY!

THE biggest smash of the year!

The best "buy" on Broadway!

Twice the "draw" of "The Love Parade!"

Can run all summer at the Criterion if desired!

That's what exhibitors are whispering on the film curb. That's what ticket agency men are telling one another when they meet and compare notes. That's what the trade press is emphasizing in marvelous reviews and congratulatory editorials. That's what the manager of the Criterion will tell you if you are lucky enough to corner him for one breathless minute.

And they are all referring to the same picture, that ace of screen attractions, Paramount's gay triumph, "The Smiling Lieutenant."

Ever since this Cheva-

lier-Lubitsch hit opened at the Criterion to a \$2 top, it has played to capacity plus. It is a fortunate thing, indeed, that the New York City Fire Department strictly limits the number of standees to 150, otherwise a harassed management, confronted day after day and night after night by long lines of clamoring ticket buyers, might be tempted to pack the theatre to the bursting point.

Not only is the picture in its sixth week still playing to S.R.O., but the advance ticket sale has reached the unprecedented figure of \$10,000. Tickets—unless you buy them well ahead of time—are so hard to get, that several of our own Paramount executives, with unexpected out-of-town guests on their hands, have been forced to pay high premium prices at the

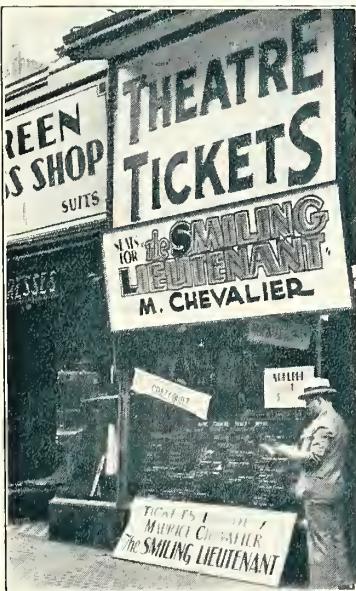
ticket agencies for last-minute seats. No wonder the ticket agencies are reaping a harvest!

Every ticket broker you talk to will tell you the same thing—the demand is enormous—far greater than the supply. As a result, they



SMILING CARTOON!

One of the many excellent cartoons on "The Smiling Lieutenant" that have appeared in the newspapers since the picture started its run. This one is from the "New York Telegram."



SUPPLYING A DEMAND!

Here's photographic proof of how one Broadway ticket agency is featuring the Chevalier smash film above all other attractions, both screen and legitimate shows.

are asking fancy prices—and getting them! "The Smiling Lieutenant" has outstripped in agency ticket demands the biggest legitimate hit shows on Broadway! Right now it is sitting on top of the Broadway show world, and from the looks of things, it will continue to occupy that enviable position for many weeks to come.

There is another point worth mentioning that serves to emphasize still more the amazing drawing

power of "The Smiling Lieutenant." Aside from the competition of the stage successes, it is up against the competition furnished by more than a dozen first-run motion picture theatres, offering excellent entertainment both on the screen and the stage, boasting of elaborate cooling systems, (which is an important factor in these sweltering summer days) and all for a fraction of what it costs to see the Chevalier film. Yet the stampede to see "The Smiling Lieutenant" at higher prices at the Criterion Theatre, which has no cooling plant, continues unabated. In fact, the public has shown a decided preference to see the Criterion show, standing up, than some other show in a comfortable seat!

If "The Smiling Lieutenant" is a criterion (no pun intended!) then Paramount's 20th Birthday Jubilee Program will, by all odds, be the greatest collection of money-makers that Paramount has ever presented to exhibitors.

Now the Critics put it in writing

World Telegram EVENING GRAPHIC New York American

New York Evening Post DAILY MIRROR DAILY NEWS

The Sun Herald Tribune

They're all raving about it!
CHEVALIER
The SMILING LIEUTENANT
A LUBITSCH Production

THE CRITICS GO ON RECORD!

The Criterion Theatre showmen got the brilliant inspiration to have the New York critics write one or two lines from their laudatory reviews, which were mounted on a panel (pictured above) that decorates the front of the theatre. A similar panel on a stand was placed in the lobby.

THRILLING BATTLE!

Foreign Legion Fighting on All Fronts to Hit Quota

Scandinavia, Italy in Neck-and-Neck Race for First

Chile, Argentina Set New Records for Gross Revenue

INSTEAD of slowing down, the Foreign Legion is speeding up!

Every office is on its toes, battling for quota, determined to fulfill its pledge to our executives and to uphold its reputation as a fighting Paramount unit.

Figures, published on the adjoining page, tell the thrilling story of the Foreign Legion's aggressive efforts. Out of the twenty-seven divisions, twenty are either over quota or 90% for the quarter and twenty-two for the year—an unprecedented state of affairs!

In the case of two of the offices, the past month was

a record-breaker. Both Chile and Argentina chalked up the biggest film and ad sales revenue gross in their history. Chile is now in fourth place, while Argentina jumped from twenty-fourth to seventeenth. Only the falling rate of exchange prevented the "Gauchos" from going still higher!

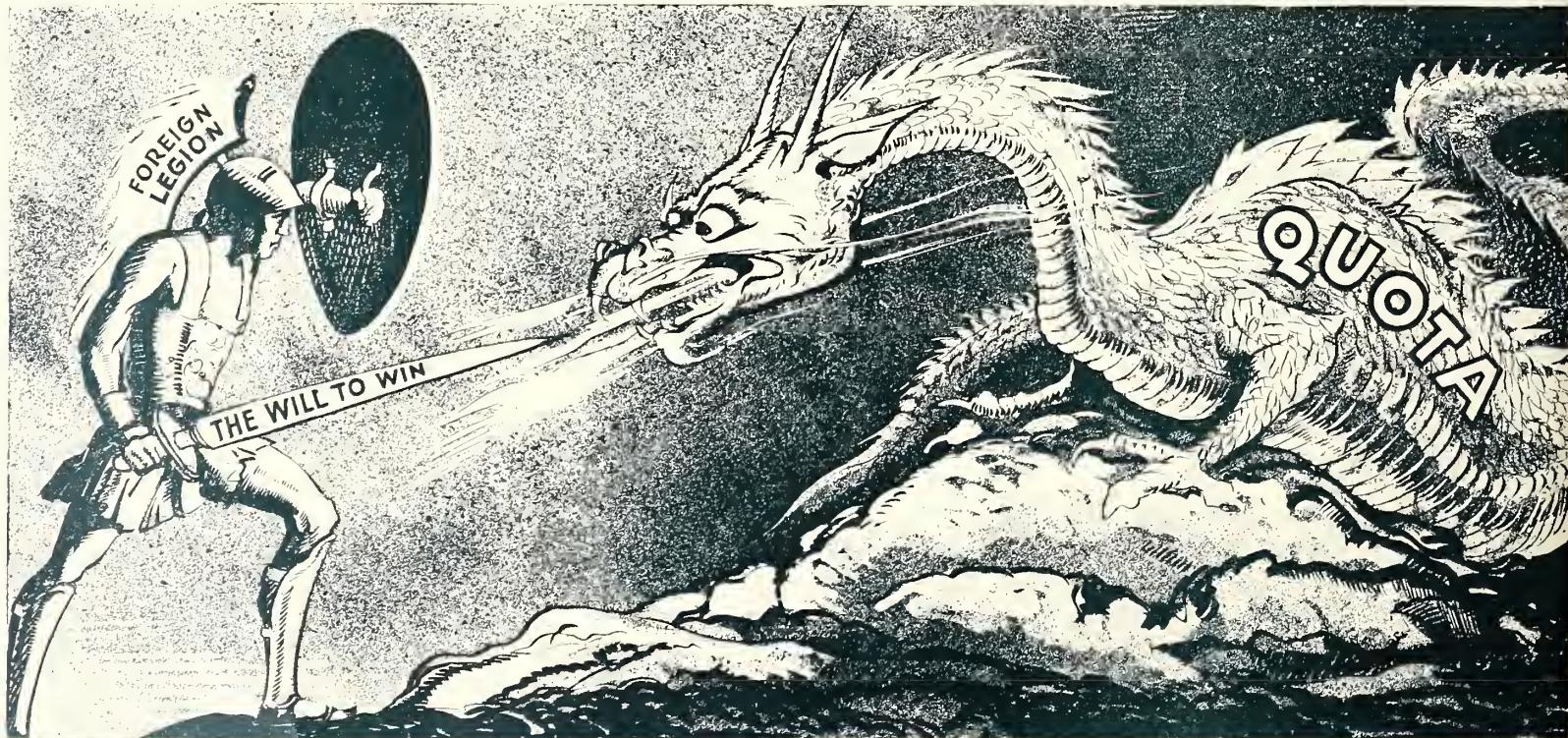
Among the other offices whose performance during the past four weeks helped improve their positions are Roumania, Austria, France, Colombia, Cuba, Australia, Porto Rico, Poland and Japan.

Several divisions maintained their status quo. These include Scandinavia, Italy, Spain, Great Britain, Germany and Holland. The "Vikings," for the second consecutive month, are in the lead, with the "Romans" in hot pursuit. The "Matadors" are still the outstanding contenders for the yearly grand prize.

Although in the cellar position, Brazil is offering no alibis. The legionnaires down there are doing their best in the face of mighty tough conditions. To give you an idea how hard hit they have been by the dis-

astrous drop in exchange, we need only point out that their percentage of 56.55 for the year would be 97.47 if the milreis in dollars and cents was worth what it was last January when the yearly quotas were set.

Regardless of general business conditions, the outlook for the industry in general and Paramount in particular is bright with prosperity. Certainly you legionnaires are showing the rest of the organization what individual and collective initiative, enthusiasm and determination can accomplish!



This picture, which originally appeared in the September 1930 issue, is reprinted because it is a timely illustration of the current campaign.

The Foreign Legion's 1931 BANNERYEAR CONTEST

2ND QUARTER DRIVE
"For Mr. Lasky"



STANDINGS AS OF JUNE 1, 1931

	2nd Quarter	Yearly Quota
1. SCANDINAVIA	134.71	121.31
2. ITALY	133.92	105.74
3. ROUMANIA	130.45	122.39
4. CHILE	128.13	102.84
5. HUNGARY	127.18	97.33
6. AUSTRIA	118.30	95.75
7. SPAIN AND PORTUGAL	115.42	135.89
8. FRANCE	111.22	133.25
9. GREAT BRITAIN	110.44	109.47
10. COLOMBIA	107.24	107.16
11. GERMANY	106.66	105.37
12. CUBA	106.12	105.44
13. GUATEMALA	103.78	93.13
14. CZECHO-SLOVAKIA	102.66	109.05
15. CHINA	101.85	84.17
16. POLAND	99.10	109.98
17. HOLLAND	98.87	103.08
18. ARGENTINA	98.09	70.09
19. AUSTRALASIA	97.54	107.20
20. PORTO RICO	90.37	92.00
21. CANAL ZONE	89.60	117.35
22. FINLAND	87.14	108.16
23. JAPAN	84.60	99.98
24. MEXICO	84.26	54.72
25. LATVIA	79.41	86.66
26. JUGOSLAVIA	74.38	100.06
27. BRAZIL	63.47	56.55*

*At the January average rate of exchange, it would be 97.47.



Paramount Hits on Broadway!



"THE LAWYER'S SECRET"

WITH a fine box office title, an all-star cast, and a strong melodramatic story, "The Lawyer's Secret" stacks up as 100% entertainment. Audiences at the Paramount Theatre voted it as one of the best pictures in months.

The film is noteworthy for the reason that it gives Charles Rogers a chance to prove that he is as effective in dramatic roles as he is in light comedy parts. This is the first time in his screen career that he has acted the part of a "heavy" and his performance is a revelation.

Clive Brook, Richard Arlen, Fay Wray and Jean Arthur are Rogers' co-actors in the production, which seeks an answer to the question, "Should a lawyer betray a client's guilt to save another man's life?" It ought to be easy to stimulate interest in the picture by offering free tickets for the best answers to the above question.

* * *

FILMED directly from the actual diary of a college girl, who for obvious reasons must remain anonymous, "Confessions of a Co-



"CONFESIONS OF A CO-ED"

"TABU" ENDS

AFTER 14 consecutive weeks at the Central Park Theatre, New York, "Tabu" closed its pre-release engagement. For length of run, it is in a class with "The Love Parade," "The Vagabond King" and other popular Paramount successes. "Tabu's" triumph has been one of the stunning surprises of the industry. Predictions are freely made



"RERI LAMPS CHARLIE"

"Reri," star of "Tabu," took time out from her "Follies" rehearsals to visit our New York studio. Above photo shows her taping out her South Sea technique on Charlie Ruggles, star of "Girl Habit."

Ed" takes us behind the scenes and reveals the fun and heartaches of the comedy and drama of the average American co-educational school.

Phillips Holmes and Sylvia Sidney head the competent cast, which includes some of the most beautiful girls ever assembled in one picture. In fact, the girl scenes alone make the picture worth the price of admission. However, it's the drama surrounding the major character—Miss Sidney—who loves, not wisely but too well, that provides the hub of the story.

Being the first dramatic exposé of the modern college, "Confessions of a Co-Ed" has an interest for the public quite apart from its entertainment value. And it lends itself to many excellent exploitation tie-ups.

comedy, "Up Pops the Devil" contains so much genuine heart interest of particular appeal to young married folks (and those who hope to be) that it will cause plenty of word-of-mouth advertising on that account. In swift, absorbing fashion, supplemented by plenty of wise-cracking dialogue, the production depicts what happens to one marriage, when the wife goes out to work and "keeps" her husband, who gives up his job to stay home and write (and, incidentally, be the housekeeper).

Carole Lombard and Norman Foster shine as the young couple, while Skeets Gallagher, Stuart Erwin and Lilyan Tashman give an excellent and hilarious account of themselves in the supplementary roles.

* * *

JUST what happens when a rough-and-ready ranch-hand, portrayed by Gary Cooper, marries an exquisite and beauteous society girl, played by Carole Lombard, is entertainingly shown in "I Take This Woman." The picture, which is based on Mary Roberts Rinehart's widely read story, "Lost Ecstasy," vividly contrasts the hard, monotonous life on a Western ranch with the easy, luxurious existence of society in the effete East.

With each succeeding picture, Carole Lombard seems to grow more beautiful. Here her blonde loveliness is an effective foil for Gary Cooper's rugged masculinity. Together they make an interesting team whose romantic experiences furnish an hour of absorbing entertainment.

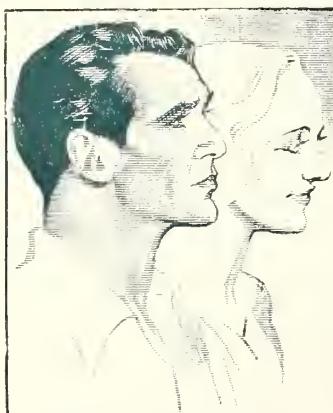
* * *

NO more timely picture has been released so far than Paramount's production of "The Vice Squad," which features Paul Lukas, Kay Francis and that new blonde sensation, Judith Wood.

The vice squad, as you probably know, is that section of the metropolitan police, whose job it is to spot and arrest vagrant women. For the past six months the activities of the vice squads have been under a searching investigation, and the sensational developments have been front-page news from one end of the country to the other.

This nation-wide publicity, as well as the smashing drama of the story, makes "The Vice Squad" a sure-fire money-maker. Lukas, as the unfortunate man, forced to act as a "stool pigeon," gives a powerful performance. Altho the role is a thankless one, he manages to retain the sympathy and respect of the audience.

ALTHOUGH es-



"I TAKE THIS WOMAN"

LONG RUN!

that when it is generally released, it will take the public by storm and prove one of the biggest box office hits in history. Certainly "Tabu" has elements of appeal lacking in the average studio-made product—a natural beauty, a refreshing charm and simplicity that put it in a class by itself. "Tabu" is one of the highlights of our Jubilee program!



"UP POPS THE DEVIL"

"The Vice Squad" is a first-rate box office attraction!

* * *

AS we go to press, we hear that "Forbidden Adventure" will follow "The Night Angel" at the Rivoli Theatre. This information in itself is important, indicating, as it does, that our executives consider this picture above the average. Having seen the production at a Home Office preview, we applaud their judgment.

"Forbidden Adventure" has an up-to-the-minute plot, a marvelous cast of juvenile and adult actors—Mitzi Green, Jackie Searl, Bruce Line (wait till you see this kid!) Edna May Oliver, Louise Fazenda and others—swell direction by Norman Taurog, who made "Skippy," and some mighty interesting backgrounds. The action switches from a small town to a Hollywood studio, then jumps to London.

We will tell you more about the story in our next issue. Meanwhile take our word for it—"Forbidden Adventure" is one of the most exciting and laugh-provoking pictures on the Paramount program.



"THE VICE SQUAD"

Another International Special!

*"KICK IN"*

Here are Irving Hoffman's impressions of the leading players—Clara Bow, Leslie Fenton and Regis Toomey—as drawn for the "New York American."

"KICK IN" IS A POWERFUL UNDERWORLD LOVE DRAMA

A SUDDEN twist of fate—if a nervous breakdown may be called that—makes "Kick In" the last picture starring Clara Bow on the Paramount program. As reported on another page, her contract has been cancelled at her own request so that she may devote herself to regaining her health.

Although Clara is nominally the star of the production and conclusively proves that she can be highly effective as a dramatic actress, the real star of "Kick In," is the story itself, which is an adaptation of Willard Mack's famous underworld thriller that was such a sensational success on the stage many years ago.

Regis Toomey has the leading male role, that of the ex-convict, whose desire to go straight is almost thwarted by the hounding of a detective and the inability to cut loose from his underworld pals.

High-powered dramatic situations are neatly balanced with some refreshing comedy, and the strong love interest with its undercurrent of self-sacrifice makes the picture a genuinely gripping entertainment.

Leslie Fenton, Wynne Gibson, James Murray, Juliette Compton and Donald Crisp lend their varied talents to the supporting roles.

"Kick In" has a powerful emotional kick which will be relished by every moviegoer.

"NIGHT ANGEL" ACCURACY ASSURED BY FRITZ FELD

TO insure the accuracy and authenticity of settings, costumes and customs of Central Europe required in "The Night Angel," Fritz Feld, well known German stage producer, acted as technical advisor on the film, and also supervised the casting of the small army of extras portraying the many different nationalities the story called for.

All in all, "The Night Angel" looks like a "natural" for foreign distribution. More detailed information as regards prints and method of distribution (with superimposed titles most likely) will be sent the offices later by letter. Meanwhile, rest assured that in "The Night Angel" you have another asset to your program.

"THE NIGHT ANGEL" HAS PRAGUE LOCALE; CO-STARS NANCY CARROLL, FREDRIC MARCH

OUR production department must have had both eyes on the foreign market when it filmed "The Night Angel," for this production, written and directed by Edmund Goulding, has all the foreign flavor

and atmosphere associated with pictures produced on the Continent. It is a truly international special that will have a particular appeal for European film fans, since it has for its locale, the colorful, present day city of Prague, Czechoslovakia.

Nancy Carroll and Fredric March are

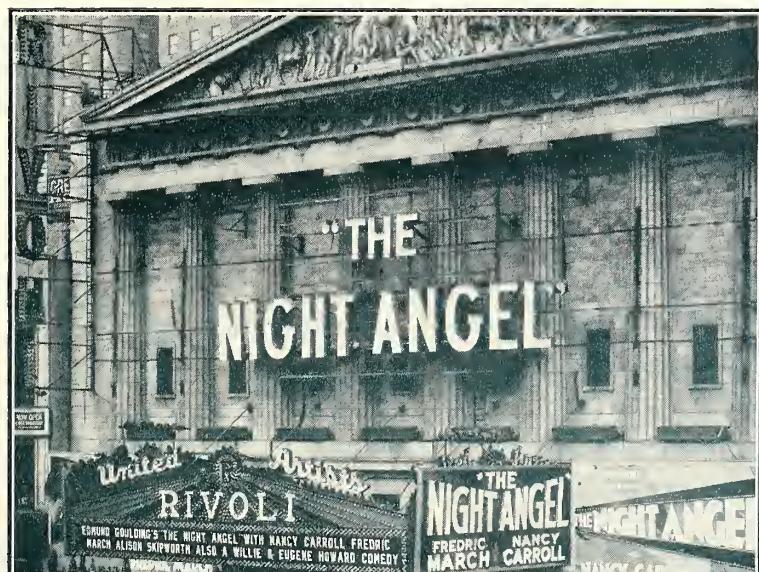
the bright shining co-stars of the film, which is now in its second week at the Rivoli Theatre, New York. The critics in their reviews laid emphatic stress upon the uniformly fine acting of the principals as well as the competent supporting cast, which includes Alan Hale, Alison Skipworth, Phoebe Foster and other prominent Broadway players. Of Miss Carroll, the "New York Telegram" reviewer went so far as to say:

"It seems to me that 'The Night Angel' represents Nancy Carroll's best per-



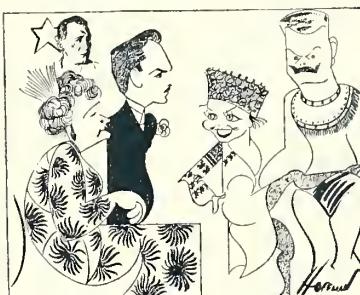
STRIKING AD!

The above illustration is typical of the striking newspaper advertising that featured the advance campaign. It catches the eye because it furnishes a different "slant" than the usual run of ads.



A BLESSED EVENT ON BROADWAY!

In fiery electrics, the title blazes across the front of the Rivoli Theatre—a compelling invitation to Broadway's amusement seekers to stop, look and learn who and what "The Night Angel" is.

*"THE NIGHT ANGEL"*

These Hoffman caricatures include Edmund Goulding, author and director of the film; Alison Skipworth, Fredric March, Nancy Carroll and Alan Hale, four of the cast's principals.

formance to date. She has already demonstrated on previous occasions that she is possessed of ability and intelligence. Here, however, her work shows a naturalness, a depth and a warmth that were not so impressive in her previous outstanding dramatic performances."

The plot is a straightforward tale of a strait-laced district attorney, who falls in love with the pretty daughter of a notorious night club hostess. In his zealous attempts to "reform" the girl, the district attorney becomes involved in a fight with the night club bouncer, whom he is forced to kill, thus leading to his own arrest and prosecution for murder. The happy ending brings the picture to a satisfying close.

Goulding, in his direction, has made skillful use of the camera to emphasize the many dramatic values of the story. In fact, the photography is one of the impressive features of the production. Most of the action is so clear that a minimum of dialogue is required. And in some scenes, talk is dispensed with altogether. Music, too, plays an important part in the plot development.



REEL DUTCH ARTIST!

Hans Ledebur, eleven years with Paramount, is shown painting one of the 5,000 oils and sketches he has made to decorate settings. Frances Dee is the interested spectator. Ledebur studied art in Holland. It is a fact that more people have seen his work on the screen than ever visited the famous Louvre in Paris.

NOTAS DA PRODUCÇÃO

A PRODUCÇÃO que ha tanto esperavamos, "O Tenente Sedutor" de Chevalier-Lubitsch, está ha varias semanas em exhibição em Nova York. Tendo terminado este filme, seguiu Lubitsch para Hollywood, onde deve começar breve "O Homem que eu Matei," argumento de Maurice Rostand e Alfred Savoir.

A pedido de Clara Bow, foi annullado o seu contracto com a Paramount. Tendo adoecido quando ia iniciar um novo filme para a Marca das Estrelas, a conselho do seu medico resolveu a menina dos cabellos de fogo rescindir do seu contracto. O seu ultimo filme para a Paramount foi "Kick In," recentemente exhibido em Nova York.

Em logar do titulo anunciado para Marlene Dietrich, a sua nova producção, dirigida por Josef von Sternberg, será "The Lady of the Lions." É argumento tomado a um livro de Bartlett Cormack e tem por base um círculo ambulante, na Europa.

O super-filme "Uma Tragedia Americana," de Sternberg, extrato do livro de Theodore Dreiser, acaba de ser exhibido em Hollywood, em sessão especial. A opinião de todos os criticos foi unânime em confirmar o que confidencialmente nos tinham comunicado, que o filme em questão é alguma cousa de novo em matéria de cinema falado.

Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin, o famoso quarteto que apareceu na comédia "Aventuras de Tom Sawyer," vai trabalhar noutro argumento do immortal Mark Twain, "Huckleberry Finn," sob a direcção de Norman Taurog, que ainda ha pouco dirigiu "Proezas de Skippy."

OS FILMES PARAMOUNT DÃO DINHEIRO!

NÃO ha duvida, o publico, hoje em dia, anda a regatear o preço dos seus divertimentos. É a consequencia lógica da depressão económica que se faz sentir em todos os paizes. O publico exige hoje o maior entretenimento que pode obter em troca do preço de admissão aos cinemas e theatros, e, destarte, a frequencia das melhores casas aumenta, sabido que ahi é que se exhibem os melhores filmes.

Porque percebiam esta preferencia publica pelo que ha de melhor em cinema, os exhibidores de todos os paizes, em sua correspondencia dirigida ás casas productoras, não cessam de pedir melhores fitas. Elles pedem produções de sabor novo, leves, cheias de graça, verdadeiras atrações de bilheteria. É isto o que os exhibidores exigem, filmes que sejam seguras garantias de sucesso.

A esse appello dos exhibidores, responde a Paramount com o seu novo programma. Assim, pois, podemos garantir que os nossos amigos no estrangeiro irão encontrar no novo programma da Marca das Estrelas esses filmes de sucesso garantido, por que tanto anseiam. Não ha nenhum subterfugio ou pavlorio de propaganda nas afirmativas que aqui fazemos. Basta que se analysem os valores de viva atração do "grande sextetto" que enumeramos abaixo. Cada um dos super-filmes ahi mencionados representa cem vezes o seu peso em ouro!

Vejamol-os:

"O Tenente Sedutor"—produção de Chevalier-Lubitsch, grande triunfo na Broadway. O cine-theatro Criterion, que ha varias semanas o exhibe, continua sempre cheio. É, no conceito nosso e dos jornaes, um filme melhor do que "The Love Parade," que foi o maior exito de bilheteria destes ultimos annos.

"Tabu"—o filme de alta sensação, que acaba de fazer quatorze semanas num mesmo cine-theatro, em Nova York. Esta producção, que foi a ultima do malogrado director Murnau, vence em toda a linha pela originalidade e beleza poetica do seu scenario e entrecho.

"Deshonrada"—com Marlene Dietrich, producção do grande Josef von Sternberg. Eis um filme que se ha de sobrepor á assobrante beleza e originalidade de "Marocos."

"Rango"—o grande filme rival de "Chang," tomado na Sumatra por Ernest Schoedsack e uma das ultimas sensações das telas neuyorkinas.

"Proezas de Skippy"—a maior comédia infantil ainda produzida, cujo aceitação nos Estados Unidos ultrapassou todos os récords existentes. É uma fita para a grandes e pequenos, magistralmente interpretada.

"O Anjo da Noite"—a ultima das produções internacionaes da Paramount. São seus principais intérpretes Nancy Carroll e Fredric March, dois nomes que dispensam qualquer elogio. O filme vai estreiar por estes dias no

Theatro Rivoli, da Broadway. O seu assumpto passa-se na Checoslováquia e gira em torno dos amores de um reputado promotor da justiça pela bellissima filha de um simples dono de cabaret. Edmund Goulding, que escreveu e dirigiu o filme, sabe mais do que ninguem crear o seu ambiente sedutor, entretener as suas scenas tendo em vista o effeito esthetic e o desenrolar dramatico. Mais de doze diferentes nacionalidades estão representadas por seus tipos e falas nessas nova produção Paramount. E é por isso, porque se trate de um filme sem precedentes, que o incluímos no rôl deste grande sexteto.



A SCOTCH MISS!

Mitzi Green dons all the riggings of a Highland miss in her newest Paramount picture, "Forbidden Adventure," heretofore known as "Queen of Hollywood." It is an adaptation of Sinclair Lewis' popular novel "Let's Play King." Mitzi shares featured honors in this production with Jackie Searl, Edna May Oliver and Louise Fazenda.

WHAT'S IN A NAME?

A new Hollywood screen personality came into being when Judith Wood was added to the contract list at the Paramount studios.

Formerly known as Helen Johnson, Judith Wood became the actress' official film name when Paramount executives urged her to select a more appropriate one after they witnessed her performance in "The Vice Squad" and announced that in her a potential "star discovery" has been found.

Judith Wood's career has been unusual even in unusual Hollywood. With the cultured background of an accomplished artist, sculptor and designer, she decided to try a new line of work—pictures.

The role of the bogus countess in "It Pays to Advertise" followed, and later a series of tests were given her by Paramount.

O CONCURSO

EM logar de abater o seu impenho, neste momento, a grande Legião Estrangeira desdobra novas energias e marcha para a frente. Todos os departamentos da Paramount, no exterior, estão quebrando soltas para manter a sua posição no mappa das entradas mensaes.

O quadro que publicamos em outra pagina, mostra bem a posição dos varios concorrentes. Das vinte e sete divisões, vinte estão acima da quota ou já passaram a marca dos 90% referentes ao presente trimestre, o que é uma excellente amostra das suas possibilidades de victoria!

O mez passado revelou alguns casos de saltos colossaes. Tanto a Argentina como o Chile fizeram formidaveis entradas na renda dos filmes e do material de propaganda. O Chile está agora no quarto logar e a Argentina deu um pulo do degrau vinte e quatro para o decimo-setimo. Apenas a baixa do cambio pode evitar que os "Gauchos" ganhem a partida!

Entre os outros paizes cujas rendas augmentaram nestes ultimos trinta dias, estão a Rumania, Austria, França, Colombia, Cuba, Australasia, Porto Rico, Polonia e o Japão.

Diversas divisões se mantiveram onde estavam. Entre estas incluem-se a Scandinavia, Alemanha, Italia, Espanha, Hollanda e a Gran-Bretanha. Os "Vikings" seguem na porfia com os "Romanos," estando os primeiros na frente. Os "Matadores," sempre fogosos, fazem tremendos esforços pela victoria.

A posição do Brasil, se bem que baixa, não traz desanimos aos nossos legionarios da Terra do Cruzeiro. A sua percentagem na lista, que é de 56.55, seria exactamente de 97.47 se o mil-reis estivesse na posição cambial em que estava a 1 de janeiro passado. Ha, portanto, uma explicação para a sua baixa no quadro das entradas deste concurso.

Não importam as condições geraes de deflação económica, os negocios da Paramount no estrangeiro proseguem animados em numero, ainda que reduzidos em alguns sectores pela baixa cambial. Temos o melhor programma este anno e não senão esperarmos melhores tempos.



NOW IT'S JUDITH WOOD!

"The Proof of the Pudding"

IT IS an admitted fact that the public is shopping for its entertainment. This is true the world over, and is a direct result of the general economic situation. As a consequence, exhibitors are sending out frantic appeals to producers for big, outstanding pictures to satisfy this "choosy" demand. Above all, exhibitors want pictures that will be sure-fire money-makers. Naturally they prefer pictures that have already been tested at the box office and have made good. Like the proof of the pudding, the worth of a picture may be judged only by its results. The answer to the exhibitor's prayer is—Paramount! And it should be a great source of satisfaction to our legionnaires to know that they can supply their customers with a steady diet of grade-A pictures that have already demonstrated their popularity with the public and proven their drawing power at the box office. There is no guesswork about the entertainment value and box office appeal of the six specials featured below. Each one is a mighty attraction, deserving of generous exploitation, worthy of a long run, guaranteed to make money for the exhibitor! And there are more coming!



"THE SMILING LIEUTENANT"



"DISHONORED"



"RANGO"



"TABU"



"SKIPPY"



"THE NIGHT ANGEL"



"EL COMEDIANTE"

POCAS veces ha producido el naciente cinematógrafo castellano obra en que, como en ésta, sienta uno que todo —tema, desarrollo, interpretación— es tan genuinamente nuestro y tan profunda y sentidamente humana.

EN ESTA película, joya de la cinematografía en nuestro idioma, Ernesto Vilches, actor y director, hace en el lienzo de plata lo que nos ha acostumbrado a verle hacer en el teatro: conmover, entusiasmar, deleitar al público.



Ernesto Vilches da en esta película la medida de lo que cabe esperar de él no sólo como actor sino como director cinematográfico. La técnica de Hollywood aparece animada esta vez de un espíritu que los latinos reconoceremos por nuestro.

¡La obra cumbre de Vilches!

Producción de John H. Auer

El mejor elogio que pueda hacerse del reparto que acompaña al maestro Vilches en esta producción es citar los nombres que aparecen en él: Angelita Benítez, Soriano Viosca, Barry Norton, María Calvo, Manuel Arbó, Antonio Vidal, José Peña Pepet.



¡UN GRAN REPARTO!

Roberto Rey
Gloria Guzmán
Gabriel Algara
Luis Llaneza
Rosita Díaz
Antoñita Colome



¡AMORES EN PARÍS!

Roberto Rey, ídolo de cuantas halla al paso en esta película, nos pasea por el París alegre, bohemio, del champaña y las canciones. Amores, aventuras, lances de gran risa nos van cautivando desde la primera escena. El encanto de Gloria Guzmán, de Rosita Díaz, de Antoñita Colome brilla en todas ellas.

¡CANTA LA ALEGRÍA!

Gloria Guzmán, Rosita Díaz, Antoñita Colome llenan con su gracia las escenas de esta película, una de las más finas e intencionadas que se han visto en la pantalla hispanoparlante. París nos fascina, mientras, con el burbujeo de una copa de champaña, hiere la alegría, en su atmósfera risueña.



"Un Caballero de Francia"

DER WETTBEWERB

ANSTATT ihren Schritt zu verlangsamen eilt die Auslandsabteilung rastlos vorwärts!

Jede Filiale tut ihr Aeusserstes, ringt mit der Quote, und ist fest entschlossen, das Versprechen ihrer Führer nicht nur zu verwirklichen, sondern wieder einmal zu beweisen, dass die kämpfende Paramount-Einheitsfront auf dem Posten ist.

Die Stände, welche auf einer anderen Seite dieser Ausgabe zum Abdruck gelangten, erzählen deutlicher als Worte von dem zähen Ringen der Auslandsabteilung. Von den siebenundzwanzig Teilnehmern am Wettbewerb befinden sich zwanzig entweder über Quote oder 90% des Quartals und zweiundzwanzig haben ihre Jahresquote überschritten. Ein durchschlagender Erfolg auf der ganzen Linie!

Für zwei Filialen bedeutete der verflossene Monat eine Rekordleistung. Chile und Argentinien konnten nämlich die grössten Einnahmen für Filmverleih und Reklameverkauf in ihrer Geschichte verzeichnen. Chile befindet sich nunmehr an vierter Stelle, während Argentinien vom vierundzwanzigsten zum siebzehnten Platz avancierte. Und nur die ermässigten Preise verhinderten die 'Gauchos' sich noch weiter durchzusetzen.

Unter den übrigen Filialen, die ihren Stand in den vergangenen vier Wochen verbessern konnten, befinden sich Rumänien, Oesterreich, Frankreich, Colombia, Cuba, Australasien, Porto Rico, Polen und Japan.

Andere Filialen wieder verblieben auf ihren alten Plätzen, und zwar Skandinavien, Italien, Deutschland, Spanien, Grossbritannien und die Niederlande. Die 'Wikinger' befinden sich bereits zum zweiten Mal in diesem Vierteljahr an der Spitze mit den 'Römern' dicht auf den Fersen. Aber die 'Matadore' haben immer noch Anrecht auf den Hauptpreis.

Trotz der augenblicklichen schwachen Geschäfte sind die Aussichten für unsere Industrie im allgemeinen und Paramount im be-

PARAMOUNT ERHOERT GEBET DER THEATERBESITZER

DAS grosse Publikum stellt heute in aller Welt sehr hohe Ansprüche an die filmische Unterhaltung. Diese Tatsache ist ein direktes Resultat der allgemeinen wirtschaftlichen Krise, denn das Publikum ist nicht in der Lage, in schlechten Zeiten so viel Geld für Unterhaltungszwecke auszugeben und sieht sich daher lieber einen guten Grossfilm an, statt mehrere Durchschnittsfilme.

Folglich senden die Theaterbesitzer aus allen Teilen der Welt einen S.O.S. Ruf an die Produzenten mit dem Verlangen nach erstklassigen Filmen, um diese Krise zu überbrücken. Die Theaterbesitzer wollen Filme, die tatsächlich Kassenschlager sind, und sie beten, dass ihnen solche Filme beschert werden, die bereits auf ihren Kassenerfolg hin geprüft worden sind. Sie wollen also gewissermassen ihre Kassen verschichern!

Die Antwort auf das Gebet der Theaterbesitzer ist — Paramount! Und es sollte tatsächlich eine grosse Beruhigung für unsere Legионаire sein, zu wissen, dass sie ihre Kunden mit Superfilmen befriedigen können, die bereits ihre Anziehungskraft bewiesen und wiederholt Kassenrekorde aufgestellt haben.

Bei den folgenden sechs Grossfilmen braucht man nicht erst mutmassen, ob sie sich für den Theaterbesitzer in klingende Münze verwandeln werden. Ein jeder dieser Filme hat fabelhafte Zugkraft und verdient dementsprechend propagiert zu werden.

"The Smiling Lieutenant" — der Chevalier-Lubitsch-Triumph, welcher sich bereits vier Wochen am Broadway befindet und alle Kassenrekorde ins Wanken gebracht

sonderen sehr günstig. Ein jedes Mitglied der Auslandsabteilung beweist mit den Ständen allen anderen Abteilungen unserer Organisation, was angestrenzte Arbeit und gute Schaumannspolitik vollbringen können.

hat. Dieser Film ist unbedingt hervorragender als "Liebesparade" und wird den sensationellen Erfolg der ersten Gross-Tonfilm-Operette der Chevalier - Lubitsch - Vereinigung in allen Teilen der Welt in den Schatten stellen.

"Tabu" — die Sensation der Filmindustrie, hat soeben ihre vierzehnte Woche in einem New Yorker Lichtspielhaus beendet. Der von Murnau inszenierte Südseefilm mit Eingeborenen - Besetzung ist eine andere Art der Unterhaltung nach der sich das Publikum sehnt.

"Dishonored" — der Marlene Dietrich - Josef von Sternberg Schläger, welcher mehr als ein ebenbürtiger Nachfolger von "Marokko" ist.

"Rango" — der ungewöhnlichste Tierfilm seit "Chang." Kein Film dieser Art ist je auf einer Leinwand gezeigt worden. Das Bild ist bereits in einigen Teilen der Welt erschienen und hat sich überall als ein Kassen k.o. bewiesen.

"Skippy" — der herrlichste Kinderfilm, welcher je inszeniert wurde, denn es ist eine Geschichte von Kindern, die auch Erwachsene erfreut. "Skippy's" U.S.A. Erfolg war beispiellos, und da Kinder ja überall in der Welt gleich sind, wird dieser Film seinen Amerika-Erfolg im Ausland bestimmt verdoppeln.

"The Night Angel" — Paramount's neuester internationaler Superfilm mit Nancy Carroll und Fredric March in den Starrollen, welcher soeben sein Weltdebut im Rivoli Theater, New York, macht. Der Film spielt in Prag und zeigt einen ehrbaren Staatsanwalt, der sich in die reizende Tochter einer berüchtigten Kabaret - Inhaberin verliebt. Edmund Goulding schrieb und inszenierte die Filmgeschichte und verstand es fabelhaft, in diesem Bild den ganzen Zauber des malerischen Prag festzuhalten, sodass "Night Angel" einen entschieden ausländischen Einschlag hat. Auch die Musik spielt eine nicht zu unterschätzende Rolle in diesem Film. Mit einem Wort, "The Night Angel" ist ein wertvoller Besitz in unserem Programm.

PARAMOUNT NACHRICHTEN

DA "The Smiling Lieutenant" seinen erfolgreichen Einzug am Broadway gehalten hat, reiste Ernst Lubitsch nach Hollywood, um seinen neuen Film "The Man I Killed" zu inszenieren. Dieser Film liegt dem Schauspiel von Maurice Rostand und Alfred Savoir zugrunde.

Auf ihre wiederholten Gesuche hin wurde Clara Bow's Paramount-Kontrakt annulliert. Das international berühmte Mädel mit dem 'gewissen Etwas' erlitt vor wenigen Wochen einen Nervenzusammenbruch, und wird auf Anraten ihres Arztes wenigstens ein halbes Jahr auf einem Gut im Westen zu bringen, um völlig zu genesen. Clara Bow's letzter Film für die Paramount war "Kick In."

Statt des beabsichtigten ersten Filmes für das neue Produktionsjahr der Paramount wird Marlene Dietrich nun endgültig die Hauptrolle eines Original-Manuskriptes von Bartlett Cormack, betitelt "The Lady of the Lions," übernehmen. Die Regie dieser Zirkusgeschichte mit europäischem Milieu liegt in den bewährten Händen Josef von Sternberg's.

Josef von Sternberg's letzter Grossfilm, "Eine amerikanische Tragödie," nach Theodore Dreiser's bekanntem Roman, wurde ähnlich einer Hollywooder Intressentenvorführung mit stürmischem Beifall aufgenommen. Die Kritiker erklärten einstimmig, dass dieser Film nicht seinesgleichen hat und dass der Höhepunkt der Handlung wohl die ergreifendste Gerichtsverhandlung darstellt, die je in einem Film gezeigt wurde.

Jackie Coogan, Mitzi Green, Jackie Searl und Junior Durkin, das Filmkinder-Kleeblatt aus "Tom Sawyer" hat soeben mit der Arbeit an der zweiten Mark Twain Geschichte "Huckleberry Finn" begonnen. Die Regie dieses Filmes übernimmt Norman Taurog, welcher auch "Skippy" drehte.

Deutsche Filme, die den amerikanischen Superfilmen ebenbürtig sind



"DIE NACHT DER ENTSCHEIDUNG"



"DIE MÄNNER UM LUCY"



"LEICHTSINNIGE JUGEND"

Paramountees in the "PURELY PERSONAL" News of the Month

"PARAMOUNT OPPORTUNITIES FOR PARAMOUNT MEN" ILLUSTRATED BY RECENT PROMOTIONS



Vicente Saiso

"PARAMOUNT opportunities for Paramount men"—one of the cardinal principles of our company—one of the foundation stones upon which our organization is firmly established. By this time, it's an old story, but it's worth repeating again and again, for it is a constant reminder and a guarantee that merit inevitably reaps its reward in a better job and a bigger responsibility.

Several recent promotions in widely scattered parts of our worldwide organization illustrate this time-honored Paramount policy of promotion from the ranks.

One of the outstanding appointments is that of J. E. Perkins, formerly branch manager of the Shanghai, China, office, who becomes manager of distribution for Japan. In that position, he will be the right hand man of Managing Director Tom Cochrane. Mr. Perkins is no stranger to Japan. As a matter of fact, he was manager of the Tokio office before his transfer to Shanghai. And his promotion is the direct result of his magnificent work in developing the China territory. Mr. Perkins, a veteran Paramountee, is one of the men Mr. Shauer hand-picked from the domestic department for foreign service. His career is a shining example of the opportunities that Paramount offers every man of ability and industry.

Succeeding Mr. Perkins as branch manager at Shanghai is Mark Hanna, of whose work as special representative in China we had quite a good deal to say in the May issue. Mr. Hanna has rendered yeoman service during his brief



J. E. Perkins



Mark Hanna

stay in the Orient. An able publicist, a two-fisted salesman and a diplomat par excellence, he is ideally fitted for his new post. Mr. Hanna has had a vast amount of experience in various branches of show business, and for a time he was Paramount's representative in India.

Simultaneously, announcement was made that Kingston Taft Tan has officially assumed the branch managership of the Hongkong office. Mr. Tan is another whose work we had occasion to extol in last month's issue. He has acquitted himself with considerable credit since he left the Home Office in December 1929. Hongkong is not far from the little town of Swatow, where Mr. Tan was born, so here's another instance of "Local Boy Makes Good."

Another gentleman who comes in for well deserved recognition is S. Sasho, formerly sales manager in Tokio, who steps up into the important position of manager of Paramount theatres in Japan. Readers of PARAMOUNT AROUND THE WORLD will recall that it was Mr. Sasho who was responsible for the remarkable newspaper tie-up on the Byrd film. That was



K. T. Tan

FRASER, BACK FROM EUROPE, LAUDS FOREIGN LEGION—SAYS PARAMOUNT DOMINATES

IN last month's issue we recorded the fact that William R. Fraser, general manager of the Harold Lloyd Corporation, had returned from a month's tour of the principal cities on the Continent, where he attended several premieres of "Feet First."

What we didn't mention (because of lack of space) was the sincere tribute he paid our foreign legionnaires to whose energy and efficiency he attributes Paramount's dominating position in the European show world.

"Wherever I went," he said, "I discovered that Paramount executives were important personages and on intimate terms of friendship with the government



W. R. Fraser

officials of their respective countries."

Speaking of the Foreign Legion personnel, Mr. Fraser told Mr. Shauer and Mr. Seidelman that they had every reason to feel proud of the manpower across "the big pond." Never had he come in contact with a group of men and women as loyal, enthusiastic and hard-working as the legionnaires he met in the course of his travels abroad.

Mr. Fraser admitted that he had been positively amazed at the modern and complete production plant Robert T. Kane and his co-workers had built up in Joinville. He also had words of praise for the de luxe theatres Paramount had constructed on the Continent.

KANE RECEIVES PORTUGUESE DECORATION

PHOTO shows M. J. Messeri, managing director for Spain and Portugal, presenting to Robert T. Kane, general manager of the Paris studios, the special decoration, known as "Official of the Order of Santiago," which the Portuguese government re-



M. J. Messeri—R. T. Kane

cently awarded him. As reported in our April issue, Adolph Zukor was awarded a similar decoration, while Andre Daven, Paris production supervisor, and Mr. Messeri received decorations of "Caballeros of the Order of Santiago."

just one of any number of extraordinary achievements that have marked Mr. Sasho's many years of service with Paramount.

And now the scene changes. From the Orient we skip to Mexico City, where Vicente Saiso, after a long trip from Valencia, Spain, has arrived to assume his new duties as presiding head of the Mexico City office. As branch manager of the Valencia exchange, Mr. Saiso established such a marvelous record as a sales producer that he was the unanimous choice for the Mexican berth. As we write this, there is lying on our desk a letter which Mr. Saiso wrote to Mr. Seidelman. One sentence deserves quotation. He writes: "Although I have changed divisions, the situation itself is not different because I find here the same brother Paramountees."

From Mexico City we jump to London. John C. Graham, managing director for Great Britain, advises that he has appointed A. E. O'Connor director of publicity and advertising for that territory, succeeding the late Frederick Martin.

Mr. O'Connor, who came to Paramount from the newspaper business several years ago is thoroughly equipped by training, temperament and experience for the job. He knows that end of the business from A to Z. He was for some time Mr. Martin's assistant, and is thus fully qualified to carry on.

To all of these gentlemen, we offer our hearty congratulations!



A. E. O'Connor

EL TORNEO

LA Legión Extranjera no se duerme sobre sus laureles. Cada vez hay en ella mayor entusiasmo.

En todas las secciones se lucha denodadamente, con el resuelto deseo de cumplir la promesa hecha a nuestros jefes y de mantener la propia reputación dentro de la Paramount.

Las cifras que aparecen en otra página resumen la historia de los valientes esfuerzos de la Legión Extranjera. De sus veintisiete divisiones, veinte han sobrepasado la cuota o llegado al 90% para el trimestre y veintidós acusan la misma situación para el año. Esto es verdaderamente extraordinario.

Dos de las oficinas batieron todos los records durante el pasado mes, al llevar el producto de las ventas, tanto de películas como de material de anuncio al límite más alto que han alcanzado hasta ahora. Resultado de ello es que Chile ocupe ahora el cuarto lugar y que la Argentina haya saltado del vigésimocuarto al décimoséptimo. De no haber sido por la baja del cambio, los "Gauchos" habrían ido más lejos aun en su avance.

Entre las oficinas que han mejorado sus respectivas posiciones durante las últimas cuatro semanas, figuran las de Rumania, Austria, Francia, Colombia, Cuba, Australasia, Puerto Rico, Polonia y el Japón.

Varias oficinas mantuvieron las posiciones adquiridas: las de Escandinavia, Italia, España, Alemania, Gran Bretaña y Holanda. Por segunda vez en un período de dos meses, los "Vikingos" van a la cabeza, seguidos de cerca por los "Romanos." Los "Matadores" continúan sobresalriendo entre los contendores para el premio anual.

Aunque el último en lista, el Brasil no desmaya ni trata de justificarse con excusas. Animados del espíritu de la victoria, sus legionarios no escatiman esfuerzo frente a condiciones en extremo adversas. Para dar idea de cómo los ha afectado la desastrosa baja del cambio, bástenos decir que su porcentaje de 56.55 para el año sería 97.47 si el milreis se cotizara en dólares a la misma tasa que regía en enero,

PARAMOUNT ASEGURA GANANCIAS AL EXHIBIDOR

EN todo tiempo, el público quiere divertirse. Pero cuando el dinero escasea repara más en lo que ha de pagar por el espectáculo que lo divierte. De ahí que, en el caso del cinematógrafo, acuda sólo a ver las grandes películas y pase de largo ante las medianas.

Consecuencia de esta disposición del público en la hora actual es que los exhibidores de todo el mundo clamen por películas que sean verdaderamente extraordinarias. Quiéren, y no sin razón, llevar a la pantalla de sus teatros producciones que garanticen llenos completos y larga duración en el programa.

La Paramount responde a este clamor de los exhibidores. Y será gran satisfacción para nuestros legionarios tener la certeza de que pueden ofrecer de continuo al cliente grandes películas cuyo éxito de taquilla se halla ya demostrado. Las seis grandes producciones que enumeramos más abajo no son una probabilidad sino una garantía de que el resultado de taquilla será plenamente satisfactorio. Piden, y la merecen, una campaña de anuncio que producirá larga permanencia en las carteleras y la consiguiente ganancia.

"El Teniente de la Sonrisa," triunfo Chevalier-Lubitsch que bate en la actualidad todos los records en Broadway, entra en su cuarta semana de exhibición con llenos completos. Superior a "El Desfile del Amor," eclipsará sin duda el resonante éxito que tuvo esta película dondequiera.

"Tabú," lo más sensacional de la industria, acaba de terminar catóreas semanas de exhibición en un teatro de Nueva York. Esta producción realizada por Murnau en Polinesia,

cuando se fijaron las cuotas para el año.

Pese a la situación general de los negocios, la perspectiva de la industria cinematográfica, y en especial de la Paramount, es prometedora. Y hay que decir que los legionarios están demostrando al resto de nuestra Compañía lo que pueden el trabajo constante, la fertilidad de recursos, el espíritu de empresa.



PARIS IN RIO!

This elaborate and spectacular front for "Playboy of Paris" was one of the reasons why the Imperio Theatre, Rio de Janeiro, did a record-breaking business.

encierra el exotismo que tanto agrada al público.

"Fatalidad," la emocionante película Marlene Dietrich-Josef von Sternberg, es digna heredera de "Marruecos."

"Rango," el gran film rival de "Chang." Nada mejor, ni siquiera igual, se había visto en su género en la pantalla. Se ha exhibido ya en varios países extranjeros y el público ha llenado constantemente los teatros.

"Las Peripecias de Skippy," el film de reparto infantil que les encanta a los niños y divierte a los hombres. Su éxito en los Estados Unidos no ha tenido paralelo. Y como los niños son los mismos en todos los países, ese éxito se repetirá dondequiera.

"El Ángel de la Noche," última producción internacional de Paramount, con Nancy Carroll y Fredric March, acaba de estrenarse en el Rivoli de Nueva York. La obra, que se desarrolla en Praga, Checoslovaquia, gira en torno al amor que inspira la hija de la dueña de

NOTAS DE PRODUCCION

ESTRENADO en Broadway con brillante éxito "El Teniente de la Sonrisa," Ernst Lubitsch, creador de esta deliciosa película, ha salido para Hollywood donde se ocupará en la mise en scène de "El hombre que yo maté," versión cinematográfica de la obra de Maurice Rostand y Alfred Savoir.

La Paramount ha rescindido el contrato de Clara Bow a petición de la propia artista. La popular pelirroja, que sufrió hace algunas semanas un ataque de postración nerviosa, se ve precisada a suspender todo trabajo por orden de los médicos y pasará unos seis meses en una hacienda del Oeste dedicada sólo a restablecer su salud. La última película de Clarita fué "Kick In," estrenada recientemente.

En lugar de la anteriormente anunciada para la nueva programación, Marlene Dietrich filmará "La Dama de los Leones," dirigida por Josef von Sternberg. El argumento, original de Bartlett Cormack, se desarrolla en el ambiente de un circo europeo.

La exhibición previa de "Una Tragedia Estadounidense," versión cinematográfica de la famosa novela de Theodore Dreiser, se efectuó con completo éxito en Hollywood. La opinión de los críticos ha sido que Josef von Sternberg, director de esta cinta, ha dado con ella algo enteramente nuevo a la pantalla. Las escenas del proceso son sin duda el desenlace más patético que se ha visto en este género.

un café cantante a un fiscal de gran rectitud e integridad. Edmund Goulding, autor del argumento, ha sabido captar todo el hechizo de la pintoresca Praga. En el reparto se hallan representadas más de doce nacionalidades diferentes, lo que da a la obra sabor internacional. La música es elemento importante durante toda la acción. Tomada en conjunto, "El Ángel de la Noche" es película que representa un valioso elemento en nuestro programa.

¡Tres Películas en Español; Tres Grandes Triunfos Paramount!



"LO MEJOR ES REIR"



"EL PRÍNCIPE GONDOLERO"



"SU NOCHE DE BODAS"

LE CONCOURS

AU lieu de se ralentir, la Légion Etrangère forge l'avant.

Chaque bureau est sur le qui-vive, se battant pour la quote-part, déterminé à exécuter la promesse faite à nos directeurs et à maintenir sa réputation comme l'unité de combat de Paramount.

Les chiffres publiés sur une autre page racontent l'intéressante histoire des efforts agressifs de la Légion. Des vingt-sept divisions, vingt dépassent leur quote-part, ou 90 pour cent pour le trimestre, et vingt-deux pour l'année—une situation sans précédent dans nos annales!

Dans le cas de deux des bureaux, le mois dernier a été un mois de records. A la fois la Chine et l'Argentine ont marqué le plus important chiffre de grosses recettes de leur histoire pour la vente des films et de la publicité. Le Chili est maintenant en quatrième place, tandis que l'Argentine a sauté de la 24e place à la dix-septième. Ce n'est que la baisse du taux d'échange qui a empêché les "Gaucho" de s'avancer plus encore:

Parmi les autres bureaux dont les exploits pendant les quatre dernières semaines ont amélioré leur position on compte la Roumanie, l'Autriche, la France, La Colombie, Cuba, l'Australie, Porto-Rico, la Pologne et le Japon.

Bien que se trouvant encore à la cave, le Brésil ne cherche pas d'excuse. Les Légionnaires là-bas font de leur mieux en dépit d'une situation des plus difficiles.

En dépit de la situation générale des affaires, les prévisions pour l'industrie en général et pour Paramount en particulier promettent de beaux résultats. Certainement vous-autres légionnaires montrez aux autres unités de notre organisation ce qu'un travail acharné et l'ingéniosité peuvent accomplir.

PARAMOUNT EST LA REPONSE AUX PRIERES DES EXHIBITEURS

C'EST un fait admis que le public choisit ses distractions avec discernement. Ceci est vrai dans le monde entier et c'est le résultat immédiat de la situation économique. Les gens demandent de bons films et cela même plus quand les temps sont durs qu'aux époques de prospérité. Comme ils n'ont pas autant d'argent à dépenser, ils ne se rendent qu'aux grandes et belles productions, et laissent passer les films de valeur moyenne.

En conséquence, les exhibiteurs d'un bout à l'autre du globe, envoient des signaux de détresse aux producteurs pour des films de valeur extraordinaire pour satisfaire à cette demande critique. Ils veulent des films qui sont sûrs de ne pas rater au guichet. Ils veulent assurer celui-ci. En d'autres mots, les exhibiteurs demandent les films qui leur donnent un profit certain, des films qui ont subi l'épreuve du guichet et sont sortis vainqueurs.

La réponse à la prière des exhibiteurs, c'est Paramount. Et ceci doit être une grande cause de satisfaction pour nos légionnaires de savoir qu'ils peuvent fournir à leurs clients un flot continu de grands films qui ont déjà démontré leur valeur et leur puissance d'attraction au guichet. Il n'y a pas de hasard quant à la valeur distrayante et à l'attraction de guichet des six films spéciaux suivants. Chacun d'eux est une puissante attraction, qui mérite une généreuse exploitation, qui est digne de tenir long temps l'affiche et est sûre de rapporter du gain.

"The Smiling Lieutenant" — le triomphe Chevalier-Lubitsch qui à l'heure actuelle bat tous les records sur Broadway à sa quatrième semaine de succès. Plus grand que le "Love Parade," et sûr d'éclipser le succès de ce film tout autour du monde.

"Tabu" — la sensation de l'industrie. Vient de terminer sa quatorzième semaine dans un seul théâtre de New York. Cette production dirigée par Murnau dans les Mers du Sud avec une interprétation indignée est ce genre de distraction étrangère et exotique que le public demande.



HERO OF THE MONTH!

That smile on Maurice Chevalier's face is natural and at the same time it may indicate happiness because "Smiling Lieutenant" is breaking all records on Broadway!

"Dishonored" — le succès Marlene Dietrich-Josef von Sternberg, est plus qu'un digne successeur de "Maroc."

"Rango" — la plus grande attraction de nouveauté animale depuis "Chang." Rien de pareil n'a jamais précédemment été projeté sur l'écran. Ce film a déjà paru dans quelques territoires étrangers et a été un triomphe.

"Skippy" — le plus grand film d'enfants jamais tourné, parce que c'est un film d'enfants que les grandes personnes aiment. Son succès aux Etats-Unis a été sans précédent, et comme les enfants sont les mêmes partout au monde, cette production répètera son succès domestique dans tous les pays étrangers.

"The Night Angel" — le dernier des spéciaux internationaux Paramount, avec Nancy Carroll et Fredric March, qui vient justement de faire ses débuts mondiaux au Théâtre Rivoli, à New York. L'action se passe à Prague, en Tchécoslovaquie, et le noyau est formé par le vif amour que conçoit un sévère procureur auprès du tribunal pour

AUX STUDIOS

M AINTENANT que le "Smiling Lieutenant" a été lancé avec succès sur Broadway, Ernst Lubitsch est parti pour Hollywood pour y tourner son nouveau film "The Man I Killed" qui est basé sur la pièce de Maurice Rostand et d'Alfred Savoir.

A sa demande, le contrat de Clara Bow avec Paramount a été annulé. La fameuse étoile de "IT" a souffert il y a plusieurs semaines un épisode nerveux, et sur l'avis de ses médecins, elle passera au moins six mois sur un ranch dans l'Ouest dans un courageux effort de regagner sa santé. Le dernier film qu'elle a fait pour Paramount était "Kick In," récemment mis en circulation.

Au lieu du film annoncé en premier lieu dans le programme de production de Marlene Dietrich, sa prochaine production dirigée par Josef von Sternberg, est une histoire originale par Bartlett Cormack, intitulée "The Lady of the Lions." C'est une histoire de cirque se déroulant en Europe.

La production de Josef von Sternberg "An American Tragedy," est basée sur le fameux livre de Theodore Dreiser, et été reçue avec enthousiasme à une avant première à Hollywood. Les critiques expriment l'opinion que ce film se distingue de tout ce qui a été projeté sur l'écran avant ce jour, et le clou en est, de toute manière, le fameux épisode de la séance du tribunal.

la charmante fille d'une tenancière de clubs de nuit, Edmund Goulding, qui a écrit le scénario et dirigé son exécution, a capturé toute l'atmosphère et la somptuosité de la pittoresque ville de Prague, de sorte que ce film a un parfum décidément exotique. Plus d'une douzaine de nationalités sont représentées dans l'interprétation. La musique joue un grand rôle dans le développement de l'action. En un mot, "The Night Angel" est un numéro important à notre programme.

Trois Films Français Parmi Les Meilleurs Paramount Spéciaux



"RIVE GAUCHE"



"UN HOMME EN HABIT"



"LA REBELLE"

HET CONCOURS

IN plaats van afnemende activiteit, legt de buitenlandsche afdeling toenemende activiteit aan den dag.

Elk kantoor zet zijn beste beenje voor in den percentage strijd om de beloftes aan onze directie na te komen en zijn reputatie te behouden.

De cijfers, elders in deze editie afgedrukt, spreken boekdeelen. Het is een jaar van aanpakken. Van de 27 divisies noteeren twintig boven 93% voor het kwartaal en twee en twintig voor het gehele jaar... een ongekend resultaat.

De afgelopen maand was een record periode voor altans twee kantoren. Zoowel Chili als Argentinië deden de beste verhuur en verkoop zaken sinds het bestaan dezer twee divisies. Chili staat thans op de vierde plaats, terwijl Argentinië van de 24e naar de 17e plaats sprong, en zij waren wel hooger geklommen, indien de daalende wisselkoers geen kink in den kabel had veroorzaakt.

De overige kantoren, die hun stand aanmerkelijk wisten te verbeteren zijn: Roemenië, Oostenrijk, Frankrijk, Colombia, Cuba, Australië, Porto Rico, Polen en Japan.

Verscheidene divisies behielden hun status quo, te weten, de Scandinavische groep, Italië, Spanje, Duitsland, Groot Brittanië en Holland. De 'Vikings' bevinden zich voor de tweede achtereenvolgende maand op de cereplaats, op de hielen gevolgd door de Romeinen. De Matadors behouden nog steeds de grootste kans op den jaarlijkschen hoofdprijs.

Ofschoon Brazilie in den kelder ziet, biedt dit kantoor geen excuses aan. De legionnaires in het koffieland hebben het zwaar te verantwoorden van alle mogelijke onvoorzienige omstandigheden. Om U een denkbeeld te geven van hun pech, kunnen wij volstaan met te vermelden dat het Braziliaansche percentage, thans 56.55, voor het gehele jaar 97.47 zou zijn, indien de wisselkoers niet gedaald was. De koers van den Milreis in Dollars en cents heeft sedert verleden Januari een fijnkenden invloed ge-

had op de resultaten van dat kantoor.

Niettegenstaande de algemeene malaise in zaken ziet het er vóór de industrie in het algemeen en voor Paramount in het bijzonder tamelijk rooskleurig uit. De legionnaires laten onze organisatie thans zien, wat doorzetten, aanpakken, hard werken en vernuft thans vermogen.

PARAMOUNT VERHOORT DE GEBEDEN VAN H.H. EXPLOITANTEN

IET is een bekend feit dat het wereldpubliek 'winkelt' voor vermakelijkheden als een direct gevolg van betere films in slechte tijden; als men niet altijd op een aubette meer of minder entree hoeft te kopen, doen alle theatres goede zaken. Als er geldgebrek is, zoekt het publiek de theaters uit, waar 'speciale attracties' vertoond worden, met andere woorden, waar men waar krijgt voor zijn geld.

Tengevolge van deze omstandigheid zenden exploitanten uit alle hucken der aarde S. O. S. roepen uit om speciale attracties tenende aan de algemeene vraag naar dit soort films te voldoen. Zij eischen films waarvan met zekerheid gezegd kan worden, dat ze geld inbrengen, als een soort assurantie. Kortom, exploitanten smeken letterlijk om films met gewaarborgde verdiensten, films, die hun magnetische kracht op het publiek reeds tevoren bewezen hebben.

Het ene en enige antwoord op die S. O. S. seinen is: Paramount. En het mag tot geruststelling onzer legionnaires gezegd zijn, dat de productie afdeeling hun van een reeks beproefde films voorziet, die allerwegen dit 'winkelende' publiek zullen weten te trekken. De waarde van de volgende zes speciale films, als schlagers waarop het publiek aflegt als vliegen op suiker, is geen rockeloos gissen, maar een bewezen feit:

"The Smiling Lieutenant"—thans voor de derde maal in New York — Criterion Theater — geprononceerd. Een ware Chevalier-Lubitsch zege. Groot en grootseher dan De Liefdes Parade. Een film, zonder weerga, die overal op de

wereld het succes van laatzegende film zal eclipsen.

"Taboe"—de sensatie der filmindustrie. Draaide gedurende veertien achtereenvolgende weken in hetzelfde theater, in New York. Geregisseerd door F. Murnau. Vervaardigd met medewerking van Polynesische spelers, op een der eilanden in de Stille Zuidzee. De soort film die iedereen zal willen zien.

"Dishonored"—(De Spionnage Zaak X 13)—Een Marlene Dietrich-Josef von Sternberg attractie, een waardige opvolger van Marokko.

"Rango"—De beste dierenfilm sinds Chang. In alle opzichten ongeevenaard. De film is reeds in enige buitenlandsche theaters vertoond met ongekend succes.

"Skippy"—Een film, waarvan oud en jong geniet. Een kinderfilm van het eerste water. Overweldigend succes in alle Amerikaanse theaters. En kinderen zijn kinderen, waar men ook gaat. De film zal ongetwijfeld evenveel succes oogsten in den vreemde als in Amerika.

"The Night Angel"—(De Nachtingel). Paramount's nieuwste grote internationale film, met Nancy Carroll en Fredric March in de hoofdrollen. De première had onlangs plaats in het Rivoli Theater in New York.

De plaats van handeling is Praag. Het verhaal handelt over een onverbindelijken Officier van Justitie, die verliefd wordt op de beminnelijke dochter van de eigenares van een beruchte nachtelclub. Edmund Goulding, de schrijver en regisseur, heeft de bekoring en glans van het historische en schilderachtige Praag naar voren gebracht in zijn verhaal, zoodat de film een internationaal karakter draagt, temeer daar meer dan een dozijn nationaliteiten onder de figuranten vertegenwoordigd zijn. En de muziek speelt in deze productie een zeer voorname rol. De Nachtingel is een machtige aanwinst van ons programma.



"SMILING LIEUTENANT"

Looking from left to right, these caricatures by Hoffman include Ernst Lubitsch, Miriam Hopkins, Chevalier, and Claudette Colbert.

PRODUCTIE BERICHTEN

NU "The Smiling Lieutenant" met succes op Broadway draait, is Ernst Lubitsch naar Hollywood vertrokken, om aan zijn nieuwe film te beginnen: "The Man I Killed", gebaseerd op het toneelstuk van Maurice Rostand en Alfred Savoir.

In plaats van een vroeger aangekondigde Marlene Dietrich productie zal de Duitsche actrice eerst de hoofdrol spelen in "Lady of the Lions," een origineel door Bartlett Cormack voor de film geschreven verhaal. De film wordt door Josef von Sternberg geregisseerd. De handeling heeft plaats in Europa.

Josef von Sternberg's productie "An American Tragedy," vervaardigd naar Theodore Dreiser's gelijknamig boek, kreeg daverend applaus na de voorvertoning, in Hollywood. De pers was van mening, dat de film iets geheel aparts is op rolprent gebied en dat de climax verreweg de aangrijpendste rechtaal scene is, ooit op de film gebracht.

Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin—U herkent dit quartet uit "Tom Sawyer"—zijn aan de productie van een menige Mark Twain film begonnen, met name "Huckleberry Finn," onder regie van Norman Taurog, den verwarder van "Skippy."

Drie Zweedsche Producties Naar Kwaliteit Gelijkstaand Met Paramount



"LIGA INFOR LAGEN"



"H.H.V. VÄGEN TILL HIMMELN"



"GENERALEN"

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



POSTER TELLS THE STORY!

This spectacular and eye-arresting Italian poster on "The Dance of Life" does credit to the artist-showman who designed and executed it.

PARAMOUNT TRADEMARK IN TELEVISION TEST

THROUGH the courtesy of the American Telephone and Telegraph Company two members of the Home Office foreign department had an opportunity recently of participating in a two-way wired television demonstration.

The hardy pioneers were Albert Deane and John B. Nathan, and they utilized the occasion to say a good word—in fact several good words—for the Foreign Legion, and to flash the Paramount trademark for the first time on a television screen.

Television, we are told, is the latest scientific marvel, so it may be of interest to describe how it looks, or rather how it seemed to work to Messrs. Deane and Nathan. To begin with Deane occupied the television booth at 195 Broadway, while Nathan was several miles away on the eleventh floor of the Bell building on West Street.

Ushered into a boxed affair that resembled the usual telephone booth, Nathan was instructed to plant his optics on the Iconophone trademark directly in front of him. (Note: Iconophone is the name of the television system sponsored by the A. T. & T.) A round blue ball of light about the size of a half dollar sputtered and sizzled, some motors whirred—and lo and behold, there was Deane. At the same time Deane saw Nathan. The effect was a series of images succeeding each other in rapid succession. What finally resulted was an image, three inches by five. It was grainy, and somewhat lacking in definition, but recognition was possible. The voice reproduction was good, and Al and Johnny carried on a very satisfactory conversation. Then Al held up a Paramount trademark, which Johnny was able clearly to distinguish—and history was made!

ALL PARIS FLOCKS TO "LE PETIT CAFE"

THE Le Paramount showmen certainly did themselves proud on "Le Petit Cafe" (French version of "Playboy of Paris"). The title lent itself to many natural tie-ups and full advantage was taken of these. The theatre, inside in the lobby and outside on the front, pictured above, was dressed up to look like a cafe. Silhouettes of Chev-

alier in sacks of coffee tied around

his waist as aprons made a novel display for music stores, restaurants, etc. The programs distributed to theatre patrons looked like "menus." Printed cardboard discs were another means of publicizing the picture in cities. It was a thorough and successful campaign, judging by the box office figures. At last reports the picture was in its third week and still lining them up. Naturally!



A BIG "DRAW" IN SCANDINAVIA!

Toms Eventyr

Ny fortælling for Barn af Mark Twain — Illustreret af Ingeborg Hyldahl



Through the initiative and enterprise of Ingrid C. Oes of our Scandinavian organization, Paramount's production of "Tom Sawyer" is reaping a harvest of free publicity through an unusual tie-up with "Hjemmet," an important weekly magazine that has a circulation of over half a million copies per week in Sweden, Norway and Denmark. Every week for three solid months a page of colored drawings and text, such as the above, narrating a part of the story, appears in the publication. Rights to this series were purchased by "Hjemmet" from the American publishers. It didn't cost Paramount a red cent! And the publicity will make it easier to sell "Huckleberry Finn" later!



A LA MODE!

Done in the modernistic manner that is so much the vogue right now, this Italian poster on "The Big Pond" has plenty of s. a. (selling appeal).

BANKHEAD FILM, "RANGO," LONDON'S BIGGEST HITS

THE following article, which appeared in the June 10th issue of "The Cinema," British trade-paper, is self-explanatory:

"Tallulah Bankhead's first Paramount talkie, 'Tarnished Lady,' has proved the truth of the film adage that 'if you please the women, you please them all.' The magnetic name Tallulah on the Carlton marquee has acted like a magnet and has kept the box office working at high pressure all week.

"Last week there were several large parties, one of which included (ex-king) Don Alfonso, Lady Louise Mountbatten and Prince George; and during the week-end when the house was packed, matters were complicated by the large numbers of West End actors and actresses who wanted seats. Jack Buchanan was one who brought a large party.

"At the Plaza, where 'Rango,' Paramount's jungle epic, is showing, a large proportion of the patrons are of tender years. 'Rango' has been described as an entertainment for children of all ages, and it is certain that the parents who come to the theatre as escorts for the youngsters enjoy the film every bit as much as the children.

"On the level of the opening days of the run, 'Rango' promises to be the Plaza's biggest money-maker of the year so far."

"GENTE ALEGRE" ACTRESS SCORES PERSONAL HIT

PEARLING at the Olympia Theatre, Mexico City, June 17th, in conjunction with the showing of "Gente Alegre," in which she plays the featured role of comedienne, Delia Magana scored a tremendous personal triumph. All records for receipts and attendance were broken!

Behind the Screen in

WM. C. DE MILLE TO DIRECT AGAIN FOR PARAMOUNT



WM. C. DE MILLE

WILLIAM C. DE MILLE, one of the best-known directors of the screen, has just signed a new long-term directorial contract with Paramount. This brings him back to the company with which he started nearly 18 years ago, and for which he produced many memorable si-

lent productions, as well as "The Doctor's Secret," one of Paramount's early outstanding talkers.

His first assignment will be the direction of "The Dover Road," A. A. Milne's popular play, in which Clive Brook and Miriam Hopkins have the leading roles. Samson Raphaelson is doing the adaptation.

The story deals with eloping couples and a wealthy man who has devoted his life to preventing disappointing marriages by presenting the elopers to one another under adverse conditions.

CELEBRATED DANCER IN NEW SPANISH FILM

GODYTA HERRERO, celebrated dancer, famous throughout Spain through her performances on the legitimate stage, will have an important role in a forthcoming Spanish production, entitled "Nada Mas Que La Verdad," now in the course of making at the Paris studios.

The picture, which will be filmed on an elaborate scale, features Enriqueta Serrano and Manuel Russell. The former had the chief feminine role in "La Incorregible" in which she created something of a furor. Russell was the leading man in "Su Noche De Bodas," and his success in that production led to his new assignment.

CLIVE BROOK HEADS CAST IN NEW FILM, "SILENCE"

CLIVE BROOK and Peggy Shannon head a stellar cast in "Silence," a talking version of the famous Broadway stage success by Max Marcin, who is adapting the play and writing dialogue for the screen production. He will also direct this in association with Louis Gasnier.

Brook will have the part of the wastrel who redeems himself by saving his daughter, played by Miss Shannon, from disgrace.

Also in the cast will be John Wray, Marjorie Rambeau, Charles Starrett, Ben Taggart, Wade Boteler, Robert Homans and Ruth Renick.



Clive Brook

"BREAK-UP" AMONG NEW STORIES ACQUIRED; WILL CO-STAR HOLMES AND MISS SIDNEY



Sylvia Sidney

"BREAK-UP," latest best-selling novel sensation by Hagar Wilde, has become the screen property of Paramount. Phillips Holmes and Sylvia Sidney will be co-starred in this story of married and unmarried life among young people in New York apartments.

This is their third consecutive appearance together. As a team, they played in "An American Tragedy" and "Confessions of a Co-Ed."

* * *

"Mary Makes a Call," Homer Miles' play of the regeneration of a woman who fights to live down her past, has been purchased by Paramount.

"Ladies of the Big House," a play in which Ernest Booth, life-term convict-author of Folsom prison, presents a cross-section of dramatic life in the women's quarters of a great prison, has also been acquired. The story describes with authenticity the tragic and thrilling experiences of a girl serving her first term in the penitentiary. It is scheduled for an early production on Broadway as well. Booth, who has been writing stories and articles of prison life for the past four years, is the author of "Ladies of the Mob," which was produced a few years back as a silent picture with Clara Bow.



Phillips Holmes

Notable additions to the cast include Frank McGlynn, who portrays the teacher in "Huckleberry Finn"; Eugene Pallette as the Duke; and Oscar Apfel as the King. Others in the cast are Clarence Muse, Aileen Manning, Cecil Weston, Guy Oliver, Lillian Harmer and Warner Richmond.

'HUCK FINN' STARTS WORK WITH ORIGINAL CAST

"HUCKLEBERRY FINN," the follow-up film on "Tom Sawyer," is now in the making under the direction of Norman Taurog, who rose to fame recently for his work with "Skippy."

"Huckleberry Finn," which has been adapted from the Mark Twain original by William Slavens McNutt and Grover Jones, has practically the same cast as the first of these juvenile classics. Jackie Coogan reappears his characterization of Tom Sawyer, while Junior Durkin is again Huck.

Others who resume their original parts are Mitzi Green as Becky Thatcher, Jackie Searl as Sid Sawyer, Clara Blandick as Aunt Polly and Jane Darwell as the Widow Douglas.

Notable additions to the cast include Frank McGlynn, who portrays the teacher in "Huckleberry Finn"; Eugene Pallette as the Duke; and Oscar Apfel as the King. Others in the cast are Clarence Muse, Aileen Manning, Cecil Weston, Guy Oliver, Lillian Harmer and Warner Richmond.



Jackie Coogan

EUROPEAN CAMERAMAN FOR "PERSONAL MAID"

IN the forthcoming production of "Personal Maid," starring Nancy Carroll, at Paramount's New York studio, the camera will be in the hands of Karl Freund, regarded in his craft as the premier cameraman of Europe.

Freund, a German, is best known for the artistic heights he reached in "Metropolis," "The Golem," "The Last Laugh," and "Variety."

ARLEN JOINS CAST OF "MAN WITH RED HAIR"

RICHARD ARLEN has been assigned to one of the leading roles in Paramount's production of "The Man With Red Hair," mystery thriller from Hugh Walpole's novel and the play by Benn W. Levy. The film star is the second member of the all-star cast to be selected, Irving Pichel, character actor, having been given the title role.

The story is that of several persons who find themselves prisoners in a strange cliff house owned by a red-haired man of wealth whose deformed mind holds the creed that only through pain and suffering can one secure the real meaning of life. An intense love story is in the center of this maniacal man's plans to repay the world for the jeers which his warped body and peculiar red-hair brought him as a youth.



MRS. ZUKOR VISITS PARIS STUDIOS!

The Joinville studio photographer was very much on the job when Mrs. Adolph Zukor, accompanied by her cousin, Miss Vogel, visited Paramount's "Tower of Babel." Group above left to right includes: S. E. Fitzgibbon, studio manager; Marguerite Moreno, popular French comedienne; Fred Bacos, business manager; Miss Vogel; Robert T. Kane, and Mrs. Zukor.

ORIENTAL PLAYERS JOIN "DRAGON" CAST

THREE important Oriental players have been added to the list of actors in "Daughter of the Dragon," featuring Anna May Wong, Warner Oland and Sessue Hayakawa. These are Tetsu Komai, Japanese actor, who has appeared in practically every Oriental film made in Hollywood during the past ten years; and George Kuwa and Oie Chan, veteran screen actors.

MISS BOARDMAN, COOPER, IN "FAREWELL TO ARMS"

ELEANOR BOARDMAN, now making her debut as a Paramount contract player, is making preparations to appear opposite Gary Cooper in the all-star production of Ernest Hemingway's dramatic war story, "A Farewell to Arms."

Cooper is now on his way to Europe for a brief vacation in Italy and filmization of "A Farewell to Arms" will begin on his return next month. Richard Wallace, world war veteran, will direct.



Eleanor Boardman

LUBITSCH TO PRODUCE "THE MAN I KILLED"

BECAUSE Hollywood offers better facilities for the production of this type of picture, Ernst Lubitsch will produce "The Man I Killed" at the West Coast studios.

"The Man I Killed," said Mr. Lasky, "has several war scenes and although we recently transferred Mr. Lubitsch to Long Island, we feel that this particular story, from the play by Maurice Rostand and Alfred Savoir, can best be handled where we can get big outdoor locations."



Ernst Lubitsch



Richard Arlen

Paramount Studios

MISS DIETRICH'S NEXT TO BE "LADY OF THE LIONS"



Marlene Dietrich

MARLENE DIETRICH'S next picture, to go into filming shortly, will be "The Lady of the Lions," and not "Indiscretion" as first announced. Josef von Sternberg, who has handled Miss Dietrich's previous successful productions, will direct the picture. "The

Lady of the Lions" is from an original by Bartlett Cormack. It is a circus story with a European background.

CLARA BOW'S CONTRACT CANCELLED BY REQUEST

CLARA BOW'S recent request for a release from her Paramount contract has been granted. The cancellation was consummated out of deference to Miss Bow's desires and her ill-health. When informed of Paramount's decision Miss Bow expressed her gratification,

"Already I feel much better," she said, "than I have felt for many weeks as I struggled to regain my health so that I could carry on the unfulfilled part of my contract. Now that this worry is over I can face the task of regaining my health with a free mind. It's like leaving home to leave Paramount after these many years. But I know that it is the best thing for me to do, because I must regain my health."

Upon the advice of her physicians, Clara will spend the next few months on a ranch in a valiant attempt to recuperate.

As a result of her hard luck, two unknown girls are on the road to stardom. Sylvia Sidney, who substituted for Miss Bow in "City Streets," has made good and is now under long-term contract to Paramount. And the same good fortune has fallen to the lot of Peggy Shannon, who played the part in "The Secret Call" originally assigned to Clara.



Peggy Shannon—Sylvia Sidney

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ARCH REEVE



Phillips Holmes in a dramatic scene from "An American Tragedy"

THE WHOLE WORLD IS WAITING TO SEE IT!

It is no exaggeration to state that audiences in every quarter of the globe are eager to see the truly great Paramount production Josef von Sternberg has made from Theodore Dreiser's powerful novel, which has been translated into more than a dozen foreign languages. A far-reaching publicity and advertising campaign will precede the picture's release. It makes its world debut on Broadway sometime in August, probably at the Criterion Theatre.

PEGGY SHANNON TO APPEAR OPPOSITE CHARLES ROGERS IN "THE ROAD TO RENO"

PEGGY SHANNON, who jumped into screen fame as the result of a lucky break, will appear in "The Road to Reno," in which she will be co-featured with Charles Rogers. Other leading players include Tom Douglas, Lilyan Tashman, Skeets Gallagher, William Boyd, Wynne Gibson, Judith Wood and Irving Pichel.



Charles Rogers

Richard Wallace will direct. The story, that of a debutante whose parents take her with them to Reno for the severance of their marital ties and who finds love in the divorce colony, is an original by Virginia Kellogg. Josephine Lovett is adapting the story and Brian Marlow will furnish the dialogue.

MISS BANKHEAD, MARCH, START ON "MY SIN"

EXECUTIVES at the Eastern studio have just completed the cast and initial preparations for "My Sin," co-starring Tala Bankhead and Fredric March. It is from an original screen story by Owen Davis and Adelaide Heilbron. George Abbott will direct it.



Fredric March

The supporting players in "My Sin" include several notables of the Broadway stage: Lily Cahill, Harry Davenport, Anne Sutherland, John Goldsworthy, Scott Kilk, Margaret Adams, Jay Fassett and Charles Fang.

ROSITA MORENO HONORED BY PRINCE OF WALES

GENTLEMEN prefer blondes, but if the gentleman is a prince, he prefers brunettes!

Even if the foregoing isn't true, the fact still remains that the Prince of Wales danced with Rosita Moreno in an exclusive London club, and followed that up by visiting her at the Elstree studios.

Miss Moreno, whose new production, "El Hombre Que Asesino," was switched from the Paris to the London studios, met the popular prince at a dinner given in her honor at the Embassy Club.

The Spanish star was naturally pleased to accept the prince's invitation to dance and was delighted when he addressed her in Spanish. When he learned her presence in London was due to her screen work, he promised to drop in and see her work. Sure enough, a day or two later, he presented himself at Elstree, and watched Miss Moreno do a scene under the genial direction of Dimitri Buchowetski.



Rosita Moreno

IL CONCORSO

INVECE di allentare, la Legione Estera sta guadagnando terreno!

Ciascun ufficio sta in tensione estrema, lottando per raggiungere la quota, deciso a mantenere il suo impegno verso i nostri funzionari ed a tenere alta la sua reputazione di unità combattente Paramount.

Le cifre che appaiono in altra pagina, dicono la storia emozionante degli sforzi aggressivi della Legione Estera. Delle ventisette divisioni, venti sono o oltre quota o al 90% per il trimestre—e ventidue per l'anno; uno stato di cose che non trova riscontro!

Nel caso di due degli uffici, il mese scorso ha sorpassato ogni precedente. Sia il Cile che l'Argentina hanno materializzato la più grande entrata linda nella loro storia, per la vendita sia dei film che del materiale di reclame. Il Cile trovasi ora al quarto posto, mentre l'Argentina è saltata dal ventiquattresimo al diciassettesimo. Solo le declinanti rate di cambio hanno prevenuto ai "gauchos" un'ascesa maggiore!

Fra gli altri uffici che col loro procedimento sono riusciti a migliorare la loro posizione nelle ultime quattro settimane sono la Romania, l'Austria, la Francia, la Colombia, Cuba, l'Australasia, Porto Rico, la Polonia e il Giappone.

Molte divisioni hanno mantenuto la stessa posizione. Fra queste sono la Scandinavia, l'Italia, la Spagna, la Gran Bretagna, la Germania e l'Olanda. I "Vikings," per il secondo mese consecutivo sono alla testa, inseguiti accanitamente dai "Romani." I "Mattatori" sono ancora i più prominenti competitori per il gran premio annuale.

Sebbene in posizione di cantina, il Brasile non si seusa. I legionari laggiù stanno facendo del loro meglio, a malgrado di condizioni estremamente difficili. Per darvi una idea del come siano stati affetti dalla disastrosa caduta della rata di cambio, basta solo notare che la loro percentuale di 56.55 per l'annata sarebbe stata 97.47 se il milreis in dollari e cents avesse mantenuto la sua valuta dello scorso gennaio, epoca in cui le quote annuali vennero stabilite.

A malgrado delle generali condizioni del mercato, il prospetto per l'industria in generale e per la Paramount in particolare è lieto in fatto di prosperità. Certo, tutti voi, legionari, state dimostrando al resto della organizzazione quel che si possa ottenere con dure fatiche, con iniziativa e con l'istinto reclamistico!

EXTREMES!

Here's the long and short of it! Norman McLeod, director of "Monkey Business," starring the Four Marx Brothers, shows his six feet to advantage with Billy Barty, child actor, who has a comedy bit in the film. Incidentally, reports from the studio are to the effect that "Monkey Business" is shaping up as the most hilarious Marx Brothers vehicle of them all. It's a riot!

LA PARAMOUNT ESAUDISCE LE PREGHIERE DELL'ESIBITORE!

E FUOR di dubbio che il pubblico cerca di avere il massimo in fatto di divertimento, come quando compra un oggetto. In tutto il mondo è lo stesso e ciò è la diretta conseguenza della generale situazione economica. Il pubblico vuole buoni films quando i tempi sono difficili anche più che in epoche di prosperità, ma siccome non ha molto danaro da spendere, frequenta soltanto le grandi cinematografie speciali e non cura la produzione mediocre.

La conseguenza ne è che esibitori dall'una all'altra estremità del globo stanno emettendo segnali d'allarme ai produttori per films eccezionali che possano soddisfare le esigenze della critica. Essi vogliono films che siano indiscutibili successi finanziari. Vogliono l'assicurazione per botteghino. In altre parole, gli esibitori stanno pregando per quelle cinematografie ch'essi sanno possono garantir loro un profitto—films che hanno sottostato alla prova del botteghino e ne sono usciti vittoriosi!

La risposta alle preghiere dell'esibitore è: PARAMOUNT! E dovrebbe essere una grande sorgente di soddisfazione per nostri legionari il sapere ch'essi possono fornire ai loro clienti un flusso costante di grandi cinematografie che hanno già dimostrato la loro potenza ed il loro magnetismo al botteghino. Il valore, come mezzo di divertimento, e la forza d'attrazione al botteghino dei sei film speciali seguenti non è semplice congettura. Ciascuno di essi rappresenta una possente attrazione, che merita un generoso sfruttamento, degna di un lungo corso di protezione, una produttrice di danaro garantita.

"The Smiling Lieutenant"—il trionfo di Chevalier-Lubitsch che sta ora sorpassando tutti i precedenti in Broadway, nella sua quarta strepitosa settimana: Più grande di "Il Principe Consorte," e che si prevede con certezza eclipserà il successo di questi in tutto il mondo.

"Tabù"—la sensazione dell'industria! Ha appunto finito la sua quattordicesima settimana ad un teatro di New York. Questa produzione, diretta da Murnau nei Mari del Sud con interpreti indigeni, è appunto quel genere di divertimento diverso che il pubblico chiede ansiosamente.



NOTE DI PRODUZIONE

ORA che "The Smiling Lieutenant" è stato con successo varato in Broadway, Ernst Lubitsch è partito per Hollywood per produrre la sua nuova cinematografia, "The Man I Killed," che è basata sulla produzione teatrale di Maurice Rostand ed Alfred Savoir.

Aderendo all'espresso desiderio di Clara Bow, il contratto di quest'ultima con la Paramount è stato annullato. La famosa stella di "quel certo non so che" ha sofferto di esaurimento nervoso parecchie settimane or sono e, seguendo il consiglio dei medici, trascorrerà non meno di sei mesi in una delle sconfinate praterie del West in un eroico sforzo per riacquistare la sua buona salute. L'ultima cinematografia Paramount in cui ha partecipato è stata "Kick In," recentemente distribuita.

Invece del film originariamente annunciato nel nuovo programma di produzione, la nuova cinematografia di Marlene Dietrich, che verrà diretta da Josef von Sternberg, è un soggetto originale di Bartlett Cormack, intitolato "The Lady of the Lions." È una storia di circa su sfondo europeo.

"Dishonored"—la sensazione Marlene Dietrich-Josef von Sternberg; una più che degna compagnia di "Morocco."

"Rango"—la più grande attrazione di novità del regno animale da "Chang": Niente di simile è stato mai prima proiettato sullo schermo. È stata già presentata in alcuni territori esteri e si è dimostrata il braccio forte del botteghino.

"Skippy"—il più grandioso film infantile che sia stato mai prodotto, perché à un episodio di vita infantile che diverte gli adulti. Il suo successo negli Stati Uniti d'America non trova paragone, e dal momento che i bambini sono gli stessi in tutto il mondo, questa produzione replicherà anche all'estero i trionfi che ha ottenuto all'interno.

"The Night Angel"—l'ultimo film internazionale extra della Paramount, avente a protagonisti Nancy Carroll e Fredric March, che ha appunto avuto il suo debutto al Teatro Rivoli di New York! La storia si svolge in Praga, Cecoslovacchia, e l'intreccio tratta d'un'avvocata del tribunale che s'innamora dell'ammaliate figlia di una famosa proprietaria di cabaret. Edmund Goulding, che ha scritto e diretto la storia, ha saputo impossessarsi di tutto lo sfarzo e della particolare atmosfera della pittoresca città di Praga, di modo che la produzione ha una singolare intonazione straniera. Oltre una dozzina di nazionalità diverse vengono rappresentate dai vari interpreti. E la musica dà un importante contributo allo svolgersi dell'azione. In tutto e per tutto, "The Night Angel" rappresenta uno dei più potenti fattori nell'attivo del nostro programma.

Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin — il quartetto di bambini che apparve in "Tom Sawyer"—ha incominciato a lavorare sulla seconda novella di Mark Twain, "Huckleberry Finn," sotto la direzione di Norman Taurog, che diresse "Skippy."



ENVOY MEETS FILM STARS!

Dr. Ferdinand Veverka, (left), Czechoslovakian ambassador to the United States, visiting Hollywood for the first time, watched Ruth Chatterton and other stars work in Paramount pictures. Miss Chatterton and Berthold Viertel, director of her new picture, "The Magnificent Lie," are pictured above with the envoy.

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CHARLES BALLANCE

P. O. Box 2048

Calcutta, INDIA

(Cables: FAMFILM)

THE OBSERVATION TOWER



*
Now
and
then
the
Editor
takes
a
look!
*



Charles Louis Gartner

GARTNER CELEBRATES 15th ANNIVERSARY; PROUD OF "LEAGUE-OF-NATIONS" ACCENT

AS your Editor entered the offices of the foreign advertising and publicity department on June 1, and wished the assembled staff a cheery "Good morning!" in his customary low musical voice, he noted a rapt expression on the face of Charles Louis Gartner, assistant manager of the department.

Taking advantage of the prerogative of his craft, your Editor, in his customary shy manner, asked Charles Louis Gartner what the h--- was the matter, and was astounded to learn that Charles Louis Gartner was mentally reviewing his fifteen years of service with Paramount.

Fifteen years—and Paramount only twenty years old!

Fifteen years—and he himself still a beardless youth!

Scenting a story, your Editor subjected Charles Louis Gartner to a pitiless "third degree" and uncovered these hidden facts: When he entered the employ of Paramount Pictures Corporation, June 1, 1916, as a page boy, Paramount and Famous Players were still separate organizations. He still remembers the nice, blue serge uniform, including military cap with Paramount written in gold braid across the front, he wore as messenger. And he shamelessly ad-

FUN GALORE FOR ALL AT PEP CLUB OUTING

SEVERAL hundred Paramounters from the Home Office journeyed to Asbury Park, New Jersey, on a special train, Saturday, June 13th, for a day of good clean fun. You guessed it, dear reader. It was the annual outing of the Home Office Paramount Pep Club.

Complete arrangements had been made by the Entertainment Committee under the chairmanship of Edward A. Brown, and members had their choice of sports: golf, tennis, swimming, or just walking on the boardwalk. A few combined business with pleasure by taking their usual Saturday night bath.

Dinner was served at the Berkeley-Carteret Hotel, after which the Pepsters whiled away the hours till train time by dancing to the hot jazz of an eight-piece orchestra.

By Monday morning, everyone had recuperated!

mits making many a nickel walking to places where he was expected to ride.

As a kid he was interested in advertising and publicity, and used to study proofs of ads for the newspapers. One day he criticized proof of an ad out loud. The boss heard him, changed the copy accordingly, and incidentally gave the youthful critic a job in his department. Was writing pressbooks when the war broke out. Enlisted, and people in the office were so glad to see him go that they presented him with a gold wrist watch. Served twenty months, ten overseas, and was wounded. When he got back he was given a job in the domestic publicity department. In July, 1925, he emigrated to the foreign advertising and publicity department, where he has been ever since.

Surrounded, as he is, by Spanish, Portuguese, German, Dutch and Yiddish translators, it is little wonder that Charles Louis Gartner speaks English with a fascinating "league-of-nations" accent, of which he is very proud, but which is the despair of the telephone operators.

His full name is Charles Louis Gartner, but he is affectionately known as Charles L. Gartner.

EXCLUSIVELY IN PARAMOUNT NEWS!

OFF for the NORTH POLE!



OFF ON EPIC JOURNEY!

(Above) : The submarine Nautilus. (Right) : Captain Sir Hubert Wilkins, leader of the submarine expedition to the North Pole, inspecting the under-sea searchlight of the Nautilus.



NOT since the Byrd Expedition has an enterprise so gripped the public imagination as the daring voyage of Sir Hubert Wilkins and a brave crew of nineteen men in the submarine Nautilus under the ice to the North Pole. Paramount Sound News has the exclusive picture rights to this expedition.

That this cruise is fraught with great peril is already a matter of common knowledge to newspaper readers who have thrilled to the dramatic, almost tragic events, that followed the departure of the Nautilus on June 4 from Provincetown, Mass., for London, on the first leg of its trip to the North Pole.

One thousand miles off the coast of Ireland, an accident to the starboard engine and port motor almost wrote finis to the expedition before it had hardly gotten underway. Wallowing dangerously in the heavy seas of the angry Atlantic, the Nautilus and her brave crew seemed doomed to a watery grave. Only the timely arrival of the United States battleship, Wyoming,

saved the day. Towed by the battleship, the Nautilus, after a stormy, harrowing, seventeen-day crossing, arrived in Cork harbor, Ireland.

As soon as repairs are made, it is expected that the Nautilus will continue its history-making voyage, proceeding to Bergen, Norway, and then on to Spitzbergen Island. From Spitzbergen it will journey under the ice on its final crawl to the Pole.

Paramount Sound News has already filmed all the scenes incident to the departure of the Nautilus from the United States and its arrival in crippled condition in Cork harbor. No Paramount cameraman will be on board the submarine when it abandons civilization. The plan is for Sir Wilkins, himself an expert photographer, to take the pictures, which will be turned over to Paramount News, when the Nautilus returns from the Arctic regions.

Paramount announces the forthcoming World Premiere of the outstanding Motion Picture of all time! THEODORE DREISER'S AN AMERICAN TRAGEDY Produced By JOSEF VON STERNBERG

COMING SOON TO THE CRITERION 44th and BWAY

THE OPENING SHOT IN THE ADVANCE CAMPAIGN!
Although it may be six to eight weeks before "An American Tragedy" opens on Broadway, Paramount is losing no time in publicizing its impending debut. Sign, pictured above, is atop the Rialto Theatre.



Paramount



Around the
World

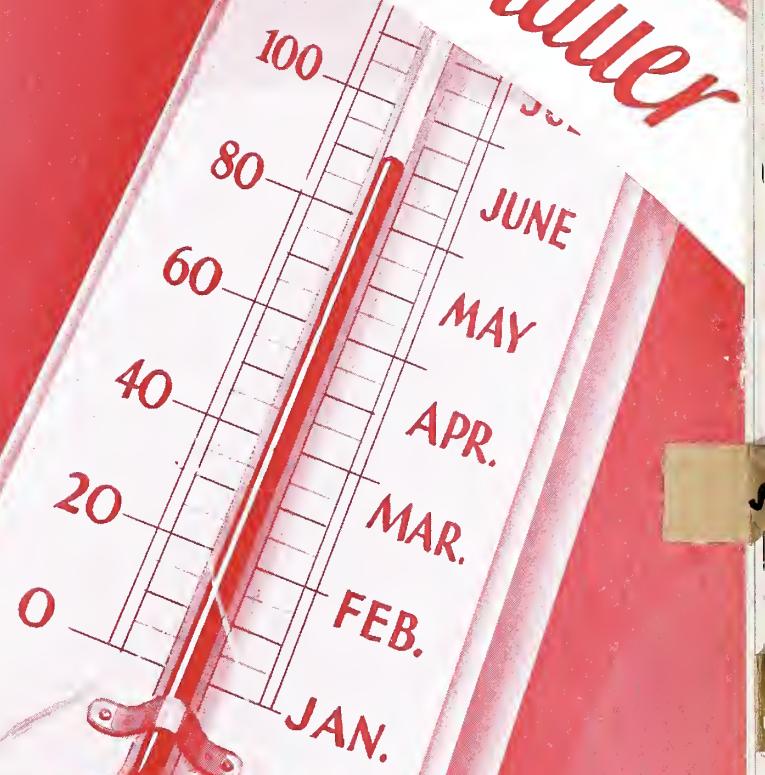


Vol. 4 No: 7

JULY, 1931

Worth: Everything you can give it

Let's Break the Thermometer—"For Mr. Shauer"



AUSTRALASIA
GREAT BRITAIN
CENTRAL EUROPE
CENTRAL AMERICA
SOUTH AMERICA
CANDINAVIA
CHINA
JAPAN
SPAIN
FRANCE
ITALY
GERMANY
MEXICO
CUBA



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

JULY, 1931

No. 7

COMING IN AUGUST!

WITH "The Smiling Lieutenant" turning Broadway into a one-way street leading to the Rivoli Theatre, Paramount is preparing to unlimber two more of the "big guns" on its Jubilee Program. These are "An American Tragedy," which makes its world debut at the Criterion Theatre on August 5, and "Monkey Business," starring the Four Marx Brothers, which starts its monkey shines at the Rialto Theatre on August 6. Our next month's issue will contain full details of the two openings, together with pictorial displays and reviews of the pictures.

"For Mr. Shauer"

THIS heart-to-heart talk will strike you as a sentimental appeal. I admit it. And I offer no apologies for making it. What else could it be but sentimental, since it involves the personal equation, the human element, and not just the abstract organization.

I am asking you men to go out during the next three months and "shoot the works" in effort, energy and enthusiasm—not out of loyalty to our company, but out of affection for our leader. This next drive—the third quarter—is dedicated to him. It's "For Mr. Shauer."

I know the high esteem, the deep-rooted respect and the genuine love you entertain for him, both as a forceful, inspiring executive and as a kindly democratic gentleman—his door wide open even to the humblest employee, never too busy to listen to a hard-luck story, or lend a helping hand.

More than once I've heard some of you say, "I'd go to hell for Mr. Shauer." And you meant it. There was no mistaking your sincerity. That picturesque phraseology summed up all your frank admiration and whole-hearted liking for him.

That is why I feel justified in calling upon you to give concrete expression to your sentiments by coming through the third quarter with a healthy bang.

I think it was the late Robert G. Ingersoll, who once shrewdly observed that it is impossible to persuade a man to go to war in defense of a boarding house—which was another way of saying that men will fight only for those things in which they are personally interested.



E. E. Shauer

On that basis, the Foreign Legion ought to knock every past record into a cocked hat during the next three months, for there isn't a man or woman in any part of our world-wide organization—from the managing director down to the lowliest film inspector—who hasn't benefitted, directly or indirectly, by the business sagacity, sound judgment and broad human sympathies of E. E. Shauer.

Many of you holding responsible positions owe him a personal debt of gratitude for the faith he showed in you and for the encouragement and support he so generously gave you.

I honestly envy you legionnaires out "on the firing line" the glorious opportunity you now have of paying Mr. Shauer a well-deserved tribute in such tangible form. We at Home Office, "behind the lines," must be content to evidence our esteem for him in less spectacular fashion.

I can assure you in advance that your efforts will be thoroughly appreciated. The news that "his boys" had turned in a record gross for July, August and September as a compliment to him, will give Mr. Shauer more genuine pleasure and happiness than anything else you can possibly think of. His whole life is wrapped up in the foreign department. And I sometimes feel that if an X-ray were taken of his heart, the words, Foreign Legion, would be found inscribed on it.

You men never had a more powerful incentive to work like hell during the next three months than the knowledge that you are doing it—"For Mr. Shauer"!



Around the World in Six Years!

GJI TH this issue, PARAMOUNT AROUND THE WORLD celebrates its sixth anniversary as the official "voice" of the Foreign Legion. Through all these six strenuous years of tremendous change and amazing progress...this publication has been an integral part of our foreign organization...a dynamic and inspiring influence in the lives of thousands of Paramount legionnaires...talking their languages...reflecting their ideas...shaping their aims...reporting their activities...mirroring their achievements...recording their sentiments...encouraging their efforts...spurring their fighting spirit...challenging their enterprise. Month in and month out...for seventy-two consecutive issues...this magazine has girdled the globe...carrying in its pages a running chapter of Paramount history as it was made...a vivid and accurate chronicle of events that happened...of records that were established in the far corners of the earth. Now, as it stands on the threshold of its seventh successive

year...with the exciting prospect of twelve more round-the-world flights...this house organ, through the Editor, renews its pledge to be as interesting, as informative, and as helpful as possible. But...and it's a big but...please remember that PARAMOUNT AROUND THE WORLD is written, not merely *for* you, but *of* you. It needs your enthusiastic support...it must have your whole-hearted cooperation...if it is to present a well-rounded picture of the *whole* foreign department. After all, the Editor is merely *your* instrument. You legionnaires are the *real* publishers of the magazine. Its contents reflect *you*...its continued worth depends upon *you*. Write and tell the Editor what *you* are doing. Don't let false modesty deny you the credit you rightfully deserve for *your* initiative and showmanship. Let your fellow legionnaires benefit by *your* ideas, just as you expect to profit by *theirs*. In short, help make PARAMOUNT AROUND THE WORLD the valuable medium *you* want it to be. It's entirely up to *you*!



2ND QUARTER ENDS!

Chile "Freezes Out" Rivals and Captures Lasky Trophy

Italy a Close Second — Spain Still Leads for the Year

Drama Surrounds 3rd Quarter Drive—"For Mr. Shauer"

AN old Aesop's fable furnishes a timely illustration of what happened in the second quarter drive, just ended. Aesop relates that a lion and a bear once seized upon a young goat at the same moment. While they were busy fighting for its possession, a fox came along, grabbed the unprotected goat, and ran off with it. Imagine their embarrassment!

Scandinavia and Italy will be no less shocked than were the lion and the bear when they learn that, while they were fighting for first place, Chile came along and ran off with the prize.

There is this vital difference between the wily fox and Mr. Villar's go-getters. (We almost said goat-getters, which would also be correct!) The fox got his prize through trickery whereas the Chile legionnaires won the Lasky trophy by hard work and extraordinary effort. You will recall that they established a new record for gross revenue during May, and by following that up with an equally large volume of business for June, they easily captured the honors for the second quarter.

It is really too bad there is only one prize available, for the magnificent performance of Mr. York's "Vikings" and Mr. Aboaf's "Romans" is worthy of some special tribute. However, they have the satisfaction of knowing their efforts are fully recognized and appreciated by our executives.

Nor were these three the only offices to distinguish themselves. Far from it. Holland, for instance, registered the biggest advance of all, jumping from sev-

enteenth to tenth. The other offices which improved their positions materially include Austria, Great Britain, Germany, Argentina, Australasia, Canal Zone and Latvia.

Spain is still the foremost contender for the yearly grand prize, but only by a hair, so to speak, for France is practically on even terms with it. The "Matadors" were ahead for the entire three months and have a

right to feel proud of their success.

On the Continent, the end of the second quarter finds Mr. Souhami's "Whites" still leading Mr. Schaefer's "Blues" by approximately 24%.

It is gratifying to report that an analysis of the figures shows the foreign department's gross revenue for the first six months of 1931 exceeds that of the first half of 1930. In fact, every

month this year has shown a substantial increase over the corresponding month last year. Needless to say, our executives are confident that you legionnaires will make an even better showing during the last half of the year and break the record you established in 1930 by a considerable margin.

But our immediate concern is the next three months' drive—"For Mr. Shauer." And in this connection, we urge you to read and digest Mr. Seidelman's dramatic plea, printed on another page, to make this third quarter drive an impressive tribute to the leader of the Foreign Legion. Mr. Shauer's whole heart and soul is wrapped up in the foreign department, and nothing would give him greater pleasure and satisfaction than to have you men, as evidence of your esteem and affection, roll up a tremendous volume of business that would put all your past achievements in the shade.

Realizing that several of the divisions have been severely handicapped by the falling rate of exchange, Mr. Seidelman has carefully revised their quotas for the new drive, so as to equalize their chance of winning the Shauer trophy. Of necessity, some of the more fortunate offices will have to carry a slightly heavier load, but this is only just, and we are certain they will not feel they are being unduly penalized.

The next three months constitute a crucial chapter in this year's contest. Make it a glorious drive! Go over the top with a bang! Remember—it's "For Mr. Shauer"!



FRUITS OF VICTORY—THE "MONUMENTAL" TROPHY!

The Foreign Legion's 1931 "BANNER YEAR" CONTEST

2ND QUARTER DRIVE
"For Mr. Lasky"



STANDINGS AS OF JULY 1, 1931

	2nd Quarter	Yearly Quota
1. CHILE	124.89	101.78
2. ITALY	123.90	99.30
3. SCANDINAVIA	119.62	107.04
4. AUSTRIA	117.73	97.73
5. ROUMANIA	116.03	115.55
6. GREAT BRITAIN	101.81	105.32
7. GERMANY	100.66	101.45
8. SPAIN AND PORTUGAL	99.89	126.74
9. FRANCE	99.38	126.18
10. HOLLAND	98.18	101.17
11. COLOMBIA	97.81	101.93
12. HUNGARY	96.39	85.17
13. GUATEMALA	94.74	89.22
14. ARGENTINA	93.72	73.86
15. CUBA	93.60	98.37
16. AUSTRALASIA	92.10	103.91
17. CZECHO-SLOVAKIA	90.62	100.63
18. CANAL ZONE	88.91	114.61
19. PORTO RICO	86.72	90.79
20. LATVIA	84.95	87.28
21. CHINA	83.78	77.07
22. MEXICO	80.89	54.08
23. POLAND	80.46	98.12
24. JAPAN	79.82	95.96
25. FINLAND	65.26	93.00
26. BRAZIL	64.36	56.20
27. JUGOSLAVIA	59.22	87.76



New Films Draw Despite Heat!



"THE GIRL HABIT"

CHARLIE RUGGLES shows just how funny he can be when he is given a chance, and in "The Girl Habit," his chance is stretched over the entire length of the picture. The result is one of the most rollicking comedies in months.

The title describes the story exactly. Charlie is an inorrigible flirt, who just can't help falling for every pretty face that meets his eye. The fact that he's engaged of course, only adds to his troubles. And when one of his inamoratas turns out to be the wife of a gangster, Charlie attempts to escape the latter's vengeance by going to prison!

This gives you but a hint of the fun packed into the six hilarious reels. Tamara Geva and Sue Conroy, both well known to the Broadway stage, are the two charming feminine leads, and Margaret Dumont, remembered for her role of Mrs. Rittenhouse in "Animal Crackers," gives a first-rate performance as Charlie's potential mother-in-law.

"The Girl Habit" is a "wow."



"WOMEN LOVE ONCE"

"NEWLY RICH" IS REAL LAUGH TONIC!

FOR clean fun and down-to-earth comedy, "Newly Rich" takes the cake! We told you something about this film last month, only we called it "Forbidden Adventure," which will be its general release title. But the picture is funny under any title and its reception at the Rivoli Theatre, where it played two weeks, before making way for "The Smiling Lieutenant," bears that statement out.

"Newly Rich" is an ideal combination of adult and juvenile entertainment. The plot revolves around the rivalry for motion picture fame between Mitzi Green and Jackie Searl. Their respective and equally high-hatting mothers are Edna May Oliver and Louise Fazenda.

The folks out front will be mighty interested in the behind-the-scenes of a Hollywood studio so vividly pictured in the film. From Hollywood the action switches to London, where the rivals, in the interests of publicity, vie with one another for the favor of a boy king (of some mythical kingdom) who is spending a holiday in the British capital.

And the excitement reaches a climax when the three famous children run away and fall in with a gang of tough kids. There isn't a dull moment in the picture—there's always something doing, and that something is usually mighty laugh-provoking. "Newly Rich" is a decidedly above-the-average production from the standpoint of genuine entertainment!

GIVING NEW YORK ADVANCE NOTICE!

This is a sample of the admirably designed newspaper ads that preceded the opening. Emphasis was placed on the comedy cast!

AS the title suggests, "Women Love Once" is designed to appeal to the feminine portion of the audience primarily, but the masculine element will find it interesting as well. The capital performance of Paul Lukas as the ultra-modern artist insures that.

All the ready-made ingredients of heart-throbbing drama are present in the film—mother love, a wife's loyalty, the emotional conflict between husband and wife, complicated by "the other man" and "the other woman," a sort of "double-triangle" situation.

Eleanor Boardman makes her Paramount debut in this picture, and gives fresh proof of her splendid ability as an actress of power and depth and sincerity. Judith Wood, Juliette Compton and Geoffrey Kerr round out the grade-A cast. "Women Love Once" will please!

"THE SECRET CALL" is notable because it introduces Peggy Shannon to the film public. She is an eye-full to begin with, and her portrayal of the wise little telephone operator stamps her as the possessor of genuine histrionic talent. It certainly looks like our studio executives made a ten-strike when they substituted her in this role originally assigned to Clara Bow.

The story is an up-to-the-minute revelation of the crooked politics behind the government of a big city. The romance between Miss Shannon and Richard Arlen only serves to emphasize the dramatic thread of the plot, since Arlen is the son of the big political boss who had ruined Miss Shannon's father. The smashing climax, involving the politician's own daughter, is the highspot of the film.



"MURDER BY THE CLOCK"

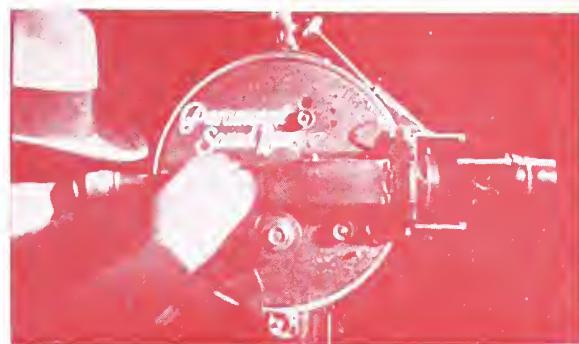
CHILLING, thrilling entertainment, guaranteed to make the stoutest heart shiver with horror, is the robust film fare served up in "Murder by the Clock." It's the spookiest picture to hit the screen in months, and its success at the Paramount Theatre is an indication that the public is in the mood for this type of stuff.

Cleverly interspersed with the gripping action are some timely laughs, which give the audience's tautened nerves a chance to relax—but not for long! Three murders by strangulation, a woman presumably buried alive, a murdered man suddenly coming back to life, secret passageways, menacing shadows, moving tombstones—these are the nerve-racking elements that combine to make up an hour of terrifying entertainment.

Paramount generously provided a large and capable cast. The acting of Lilyan Tashman, Irving Pichel, William Boyd, Regis Toomey, Sally O'Neil, Lester Vail and a dozen others is thoroughly in keeping with the weird backgrounds and eerie happenings. "Murder by the Clock" is an out-and-out box office winner. It will pack them in anywhere!



"THE SECRET CALL"



The Frosting on the Cake!

IT is an axiom of show business that short subjects are to a well-balanced program what dessert is to a well-balanced meal. So it behooves you legionnaires, when you go out to sell PARAMOUNT'S JUBILEE PROGRAM—our 20th birthday cake—to call the exhibitors' attention not only to the tempting ingredients of the cake itself—our quality features—but to the rich frosting on the cake—our quality shorts. Because the same painstaking effort and production showmanship lavished on Paramount's full length pictures are employed in making the Paramount Comedies, Acts, Pictorials, Screen Songs and Talkartoons. As for the Paramount Sound News, it is admittedly the peer of all the news reels in the field. The idea that shorts are merely "fillers" is old-fashioned, and, in the case of Paramount's quality shorts, absolutely unjustifiable. The Paramount brand of shorts are miniature entertainments that often steal the honors from the feature picture on the program. Sell and exploit Paramount shorts with confidence and enthusiasm!



Paramount
20th Birthday
JUBILEE

Acts

Sound News

Screen Songs

Talkartoons

Pictorials

Comedies

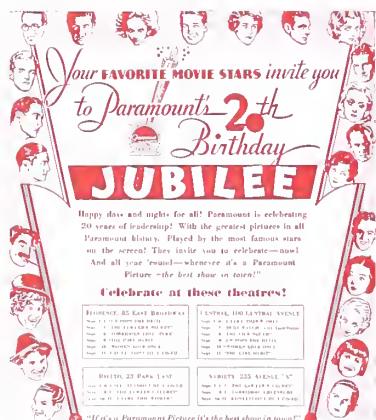
SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



ANNOUNCEMENT ESPAÑOL!

Corner of the special Spanish announcement book. Twenty-four pages, chock-full of color and selling appeal. Produced by O. R. Geyer, manager foreign advertising and publicity at Home Office.



TELLING THE U. S. A.!

Sample of the institutional newspaper ads which will blanket the U. S. A. during September—Paramount Jubilee Month.

DOUBLE TIE-UP EXPLOITS "TABU" IN GUATEMALA

FULLY convinced, after screening "Tabu," that the right kind of exploitation would balloon the picture into a big money-maker, S. E. Pierpoint, branch manager for Guatemala, put on his thinking cap, rolled up his sleeves, and went to it. The result of his labors is described below in his own words, but we want to say right here that the means he used to accomplish his purpose, which was to make Guatemala City "Tabu"-conscious as quickly as possible, is not the important thing. The important thing is that he realized ordinary methods of publicity wouldn't do. This picture called for and deserved special promotional effort, if the public was to be thoroughly impressed with its importance as an outstanding entertainment. This is what Mr. Pierpoint did:

"We made a tie-up on this picture with the local firm of the British-American Tobacco Company, manufacturers of the most popular cigarettes in this country called "Emu." It was a three-way tie-up taking in one of the prominent stores in town, in whose show window we placed an electric clock. A total of twenty tickets to the premiere of the picture were offered as prizes to those who came nearest to guessing when the clock would be stopped each day. Only those buying "Emu" cigarettes in the store were entitled to guess.

"Quarter page ads announced the contest in the principal newspapers. In addition we got front page stories on the contest. The newspaper advertising didn't cost us a cent. In fact the entire tie-up didn't cost Paramount more than a dollar. The contest lasted two weeks, ending the day before the picture opened at the Capitol Theatre, on July 12.

"I think we got a better break in the contest than the store or the cigarette company."

Completamente Gratis

"El Imperial" June 30th, 1931.
BILLETES DE FAVOR PARA EL TEATRO CAPITOL, PARA DOS PERSONAS, VALIDOS HASTA POR UN MES Y 20 TICKETS PARA EL ESTRENO DE LA GRAN PELICULA PARAMOUNT

TABU

SE OBSEQUIARAN EN EL ALMACEN
BRACKMANN

Tabu

(6a. Avenida Sur, No. 4).

Todos los días desde el Martes 30 del presente mes, hasta el Viernes 10 de Julio (menos el Domingo 5 de Julio) obsequiaremos dos entradas gratis para el estreno (12 de Julio por la noche) de la gran película Paramount "TABU" en la siguiente forma:



Tabacos Escogidos y Diametralmente Ligados

PARA VER GRATIS LA PELICULA TABU
FUME UN CIGARRILLO EMU

4135-27

Un drama de Amor en la tierra donde el Amor comenzó.

GUATEMALA'S "SMOKING HOT" TIE-UP ON "TABU"

Here's a reduced reproduction of the quarter page ad that appeared in seven Guatemalan City newspapers, announcing the tobacco tie-up contest on "Tabu" (described in column on the left). The tobacco company also printed up several thousand of these announcements and distributed them as heralds. The picture got all the best of it!

"TABU" S. R. O. IN PARIS! PUBLICITY RESPONSIBLE!

A WIDESPREAD campaign employing every avenue of publicity, which netted enough newspaper space to fill a scrapbook weighing more than twenty-five pounds, was the responsible factor for putting "Tabu" in the S. R. O. class at the reopened Gaumont-Palace Theatre in Paris.

When we tell you that this theatre contains 6,000 seats, you first appreciate what a magnificent job M. Borderie, Paramount publicity manager, and his associates put over.

The campaign started way back in April, a full two months in advance of the premiere on June 18. Newspapers, magazines and trade-press were bombarded with stills, stories, special drawings, etc.

While the bulk of the publicity was confined to Paris and the rest of France, Mr. Borderie saw to it that the other French-speaking countries, Belgium, the French section of Switzerland and even North Africa were not neglected.

Capital was made of the fact that the Society Islands, to which Bora-Bora belongs, are French possessions, and this was tied up with the Colonial Exposition now running in Paris.

An interview with Alain Gerbault, famous navigator, in which he lauded the picture to the skies resulted in reams of publicity. A private showing for the press brought more front-page mention. And finally, a special preview for three hundred of the cream of French society, including Her Royal Majesty the Princess Isabelle de France, brought the advance campaign to a smashing climax.

Little wonder that all Paris is talking about "Tabu!"



BERLIN EXPLLOYDATION!

Above, the front of the Ufa-Palast am Zoo Theatre in Berlin, during showing of "Feet First." Below, a window display is one of the "Lingel" shoe stores. Lingel is one of the biggest shoe manufacturers in Germany, with outlets throughout the country. Which makes the tie-up just about 100% effective nationally. Incidentally, it is interesting to note that the German title of the Lloyd film is not a literal translation of "Feet First," but means, "Harold, Hold Tight."



AN ARTISTIC EXAMPLE OF FRENCH POSTER DESIGN!

The SMILING LIEUTENANT



CHEVALIER MASTERPIECE MOVES TO RIVOLI; BREAKING RECORDS IN OTHER KEY CITIES

AFTER seven big weeks at the Criterion Theatre, "The Smiling Lieutenant" moved over to the Rivoli Theatre to continue its Broadway run, so as to make room for "An American Tragedy," which opens early in August.

The resounding success of this Chevalier-Lubitsch hit in New York is being duplicated in other key cities throughout the country. In Chicago, despite a terrific heat wave, the picture in its first week at the United Artists Theatre equall-

admissions. It's this way: the Rivoli has a mysterious young cameraman travelling around town who snaps you when you least expect it, and most times when you don't even know it. You may be coming out of the subway, in a store, on your way to lunch, sitting in the park or promenading along the avenue. Keep your eyes open for him because if you can identify your picture, which will be posted in front of the Rivoli this week, you may demand

MUSIC HATH CHARMS!

This is the cover for two songs, "One More Hour of Love" and "While Hearts Are Singing" from the Chevalier hit. Published by the Famous Music Corporation. Do all you can to push these numbers!

RUTH CHATTERTON SUPERB IN "MAGNIFICENT LIE"

GENERALLY recognized as one of the three leading feminine stars on the screen, Ruth Chatterton gives ample evidence of her superb ability to touch the highest peaks of drama and the profoundest depths of emotion in her latest starring vehicle, "The Magnificent Lie."

As the cafe entertainer, who impersonates a famous French actress out of kindness to a blind war veteran laboring under a romantic illusion, Miss Chatterton contributes another vivid characterization to her gallery of screen portrayals.

Ralph Bellamy, recruited from the Broadway stage, makes an attractive and dramatically effective leading man. Stuart Erwin is his usual capable self. And the direction by Berthold Viertel deserves honorable mention.



"THE MAGNIFICENT LIE"



STILL MARCHING MERRILY ON BROADWAY!

As we write this, "The Smiling Lieutenant" is rounding out its ninth week on Broadway, with its drawing power still intact.

ed the attendance record set by "The Vagabond King."

Even more remarkable is the fact that when the film opened at the Carthay Circle Theatre in Los Angeles, it had the greatest advance seat sale of any picture in years. The five dollar premiere there was a sellout, with the biggest opening night gross of the year. And it was one of the hottest nights of the summer, too!

* * *

THE Rivoli Theatre shows men, to impress on the public that the Chevalier picture was now housed there, pulled a stunt, worth filing away for future reference. It can be used in connection with any picture. Here's the idea as it was explained to the public:

"Watch the front of the Rivoli Theatre all this week and you may receive two free

two free seats to see "The Smiling Lieutenant."

* * *

WITH a newspaper advertising campaign calling for a total lineage of 380,400 lines in a selected list of 317 papers in 147 cities of the United States, Paramount will inaugurate its Twentieth Birthday Jubilee celebration in August. The first advertisement will be run in connection with the general release of "The Smiling Lieutenant."

Each of the newspaper ads calls for 1200 line space and in addition to its message about "The Smiling Lieutenant" will also call attention to the coming of other great Paramount Pictures such as "An American Tragedy," "Monkey Business," "Huckleberry Finn," "24 Hours," "A Farewell to Arms," "Lives of a Bengal Lancer."



SIGNS NEW CONTRACT!

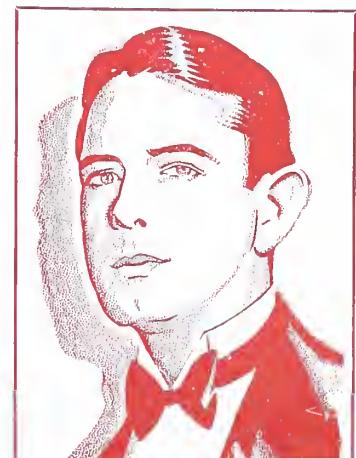
Just before he sailed for a ten weeks' vacation on the Riviera, Maurice Chevalier signed a new contract with Paramount which assures his services to our company for several more years.

"HONEYMOON LANE," HOMEY COMEDY-ROMANCE

EDDIE DOWLING, popular legitimate star and playwright, who knows what the public wants and gave it to them in "The Rainbow Man" (which Paramount released in 1929) has turned out another appetizing entertainment dish entitled "Honeymoon Lane."

It is a delightful blend of comedy and romance along homey lines, clean as a whistle, with a catchy song, (from which the picture gets its name) for good measure.

The plot is a simple tale of a wide-awake young fellow who makes a success of a run-down hotel. Dowling has surrounded himself with a strong cast which includes June Collyer, Noah Beery, Raymond Hatton, Mary Carr and Ray Dooley.



"HONEYMOON LANE"

CHILE SIEGER IM WETTBEWERB DES ZWEITEN VIERTELJAHRES!

EINE Fabel des griechischen Philosophen Aesopus charakterisiert aufs Treffendste den Verlauf des soeben beendeten Wettbewerbes des zweiten Vierteljahres. Aesopus erzählt in seiner Fabel, dass ein Löwe und ein Bär sich um den Besitz einer Ziege streiten. Während sie eifrig um den Besitz des Tieres kämpfen, kommt ein Fuchs des Weges, sieht die Ziege unbeschützt, packt sie und macht sich mit ihr aus dem Staub.

Skandinavien und Italien werden nicht minder überrascht sein wie der Löwe und Bär des Aesopus, wenn sie hören, dass Chile den Preis davongetragen hat, während sie beide um den ersten Platz kämpften.

Natürlich besteht zwischen dem listigen Fuchs und Mr. Villar's Leuten ein himmelweiter Unterschied. Der Fuchs erhielt seine Beute durch Hinterlist, während die Chilenen Mr. Lasky's Preis nur durch unermüdliche Arbeit und grosse Anstrengungen errangen. Sicherlich erinnern Sie sich noch, dass Chile im Monat Mai einen einzigartigen Einnahmen Rekord verzeichnen konnte. Chile behielt diese Rekordleistung auch im Monat Juni bei und trug daher mit Leichtigkeit den Sieg des zweiten Quartals davon.

Es ist wirklich schade, dass nur ein Preis pro Vierteljahr zur Verteilung gelangt, denn Mr. York's "Wikinger" und Mr. Aboaf's "Römer" haben so gute Arbeit geleistet, dass ihnen ein besonderes Lob zusteht. Auf jeden Fall versichern wir Ihnen, dass Ihr Bestreben von unseren Führern anerkannt und geschätzt wird.

Doch diese drei Filialen sind nicht die einzigen, welche in diesem Monat eine Auszeichnung verdienen. Die Niederlande haben zunächst den grössten Vorsprung gemacht, indem sie von der 17. Stelle zur 10. vorgerückt sind. Andere Filialen, welche ihren Stand nennenswert verbessert haben, sind Österreich, Gross-Britannien, Deutschland, Argentinien, Australasien, Panama Kanal Zone und Lettland.

Spanien hat nach wie vor das grösste Anrecht auf den Jahrespreis. Aber auf Spanien's Fersen befindet sich Frankreich. Die Matadore haben drei Monate lang geführt und sie können sich mit Recht etwas darauf einbilden.

Auf dem europäischen Kontinent sind Mr. Souhami's "Weisse" auch im zweiten Quartal Mr. Schaefer's "Blauen" voraus und zwar 24%.

Es ist uns ein besonderes Vergnügen, die Tatsache bekannt zu geben, dass eine Uebersicht der Einnahmen unserer Auslandsorganisation während der ersten sechs Monate dieses Jahres einen Vorsprung über den gleichen Zeitraum des Jahres 1930 aufweist. Und noch mehr, jeder Monat dieses Jahres hat erheblich grössere Einnahmen über den gleichen Monat des vergangenen Jahres zu verzeichnen gehabt. Es ist unnötig darauf hinzuweisen, dass unsere Leiter von der Ansicht durchdrungen sind, dass alle Filialen ihre Stände im

letzten halben Jahr noch verbessern und somit alle Rekorde des vorigen Jahres brechen werden.

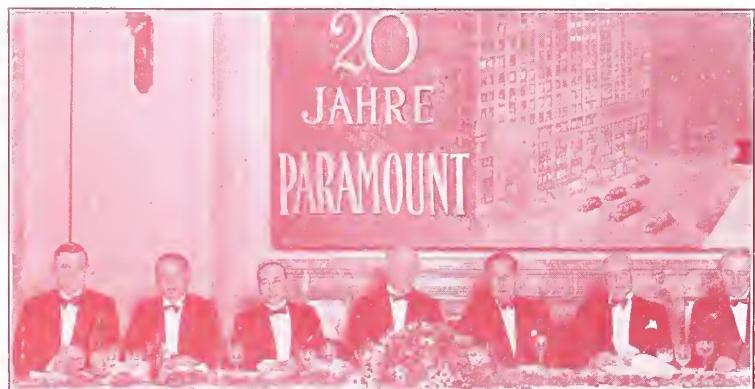
Jedoch momentan kreisen alle unsere Gedanken um den Wettbewerb der kommenden drei Monate "Für Mr. Shauer." Wir dringen in Sie, Mr. Seidelman's zu Herzen gehendes Gesuch (welches auf einer anderen Seite zum Abdruck gelangte), zu lesssen und nach bestem Wissen und Gewissen danach zu handeln. Das dritte Quartal muss unbedingt das erfolgreichste Vierteljahr des ganzen Wettbewerbes werden. Mr. Shauer's Herz und Seele sind eng mit der Auslandsorganisation verknüpft und nichts würde ihm eine grössere Freude bereiten, als die Tatsache, dass alle Legionaire wie ein Mann alle bisherigen Einnahmen mit neuen Re-

kordleistungen in den Schatten gestellt haben.

In Anbetracht der Inflation, welche im Bereich verschiedener Filialen ihr Unwesen treibt, hat Mr. Seidelman die Quoten für das neue Quartal so zusammengestellt, dass auch diese Filialen eine Chance haben, Mr. Shauer's Trophäe zu gewinnen. Andere Filialen haben erhöhte Quoten erhalten und wir hoffen, dass diese sich nicht zurückgesetzt fühlen oder das Empfinden haben, ungerechter Behandlung ausgesetzt worden zu sein.

Die kommenden drei Monate sind das ausschlaggebende Kapitel des diesjährigen Kontests. Gestalten Sie es zu einem siegreichen Kapitel! Leisten Sie Ihr Allerbestes! Denken Sie daran: Es ist für Mr. Shauer!

BERLIN CONVENTION RIOT OF ENTHUSIASM!



DELEGATES CELEBRATE PARAMOUNT JUBILEE!

Representing for the first time the combined and united Paramount organizations of Germany and Central Europe, more than seventy-five legionnaires gathered in Berlin June 19-21 for their annual Paramount convention under the chairmanship of Gus Schaefer, general manager for that territory. The guests of honor included John C. Graham, Ike Blumenthal, Robert T. Kane and Ludwig Biro. Pictures above show (top) part of the decorative display; (center) the delegates in session; (bottom) the executives' table at the banquet, left to right: Messrs. Ott, Vallar, Blumenthal, Graham, Schaefer, Kane and Biro.

UNSERE KURZFILME

Die unantastbare Qualität der Paramount Programmfilme findet man in gleicher Masse in den Paramount Kurzfilmen vor. Dieselbe Sorgfalt und Schaumannskunst, welche unsere Programm- und Grossfilme auszeichnet, wird auch beim Produzieren unserer Ein- und Zweikärtner, den tönenden Zeichentümern und Kulturbildern verwandt.

Die tönende Paramount Wochenschau gilt überall als Führerin auf dem Gebiet der Wochenschauen.

Die Auffassung, dass Kurzfilme nichts weiter als "Lückenfüller" sind, ist vollkommen veraltet und kann bei Paramount Kurzfilmen überhaupt nicht in Anwendung gebracht werden. Paramount Kurzfilme sind Miniatur-Unterhaltungsfilme, und es kommt nicht selten vor, dass sie grösseren Beifall finden als mancher Hauptfilm eines Kinoprogrammes.

Es sollten daher keine Mühen gescheut werden, um die Paramount Kurzfilme gleich gut zu verkaufen und zu exploieren wie unsere Grossfilme. Unsere Kurzfilme sind die hervorragendsten Filme ihrer Art auf dem Filmmarkt. Sie helfen den Theaterbesitzer seinen Zuschauerkreis vergrössern und aus diesem Grunde verdienen sie dementsprechend propagiert zu werden.

AUSLAND EHRT MR. ZUKOR

Am 19. Juni wurde Adolph Zukor von der ungarischen Regierung und am 2. Juli von der portugiesischen Regierung ausgezeichnet. Die ungarische Auszeichnung wurde Mr. Zukor in seinem Landhaus von dem ungarischen Minister in den Vereinigten Staaten, Graf Szechenyi, im Namen des ungarischen Regenten Horthy überreicht.

Die portugiesische Ehrung des Paramount Präsidenten erfolgte in Mr. Zukor's Büro im Paramount Gebäude durch Dr. Ramos, dem portugiesischen Konsul in Anwesenheit von Generalkonsul Sampaio von Brasilien, im Namen des Abgeordneten der Stadt Santiago.

UNSER HAUSORGAN IST 6 JAHRE ALT

Die Ausgabe des PARAMOUNT AROUND THE WORLD steht im Zeichen des sechsten Geburtstages des offiziellen Organs unserer Auslandsorganisation.

Hat der Inhalt unseres Hausorgans während dieser Zeit seine Leser gefesselt, so ist diese Tatsache weniger auf die Redaktion als auf die Auslandsabteilung selbst zurückzuführen, denn im PARAMOUNT AROUND THE WORLD spiegeln sich gewissermassen die hervorragenden bewunderungswürdigen Leistungen unserer Legionaire wieder. Darum vergessen Sie nicht, dass unser Hausorgan weniger für Sie als von Ihnen geschrieben wird. PARAMOUNT AROUND THE WORLD braucht Ihre Unterstützung und es bedarf Ihrer Hilfe, um den wahren Geist unserer Auslandsorganisation zum Ausdruck zu bringen!

Paramount brings to the screen



AN
AMERICAN
TRAGEDY

*based upon the
powerful novel by*

**THEODORE
DREISER**



With

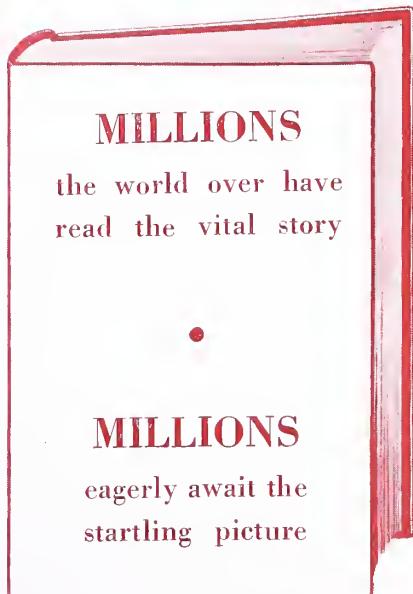
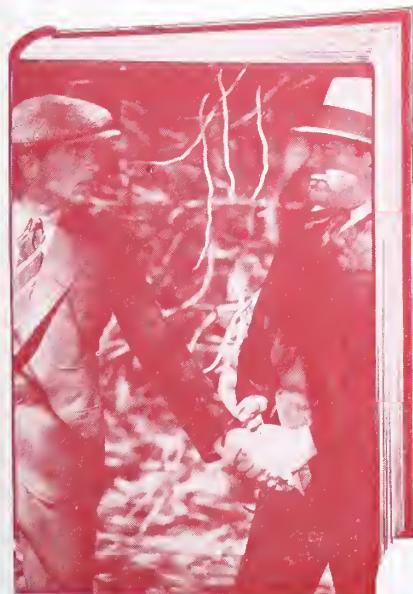
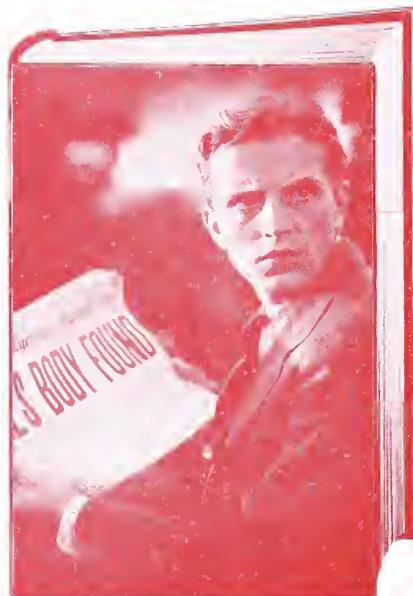
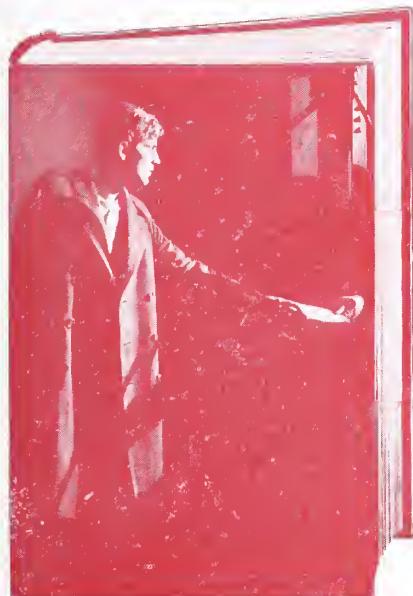
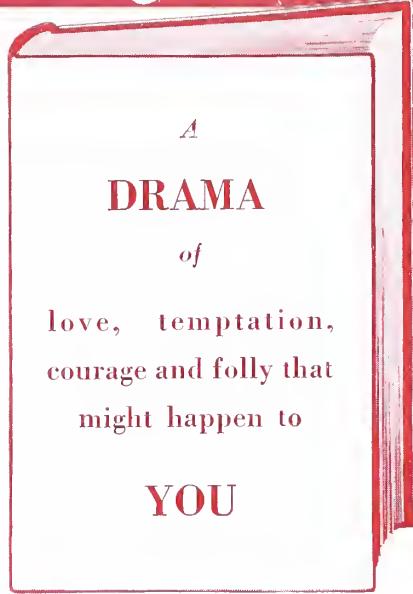
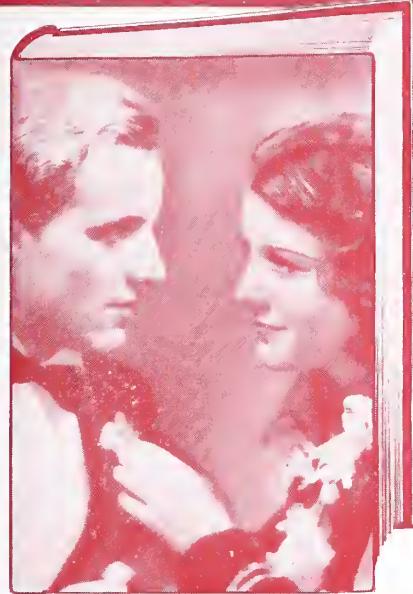
**PHILLIPS HOLMES,
SYLVIA SIDNEY
FRANCES DEE**

Directed by

**JOSEF VON
STERNBERG**



another mighty dramasterpiece





MR. AND MRS.

This is one of the first pictures taken of William Powell and Carole Lombard after their recent wedding. The couple met while working together in a motion picture on the Paramount "lot" in Hollywood. Miss Lombard is under long-term contract to our company.

KORTE FILMS

DE gebruikelijke kwaliteit en superieure afwerking van Paramount's grote films is terug te vinden in al onze korte films. Of het korte onderwerpen van een of twee rollen zijn, liedjes, of wat dan ook, zij worden vervaardigd met hetzelfde idee als de grotere films: geschikt voor het beste programma.

Het Paramount Nieuws staat natuurlijk reeds lang bekend als het beste op het gebied van film nieuws.

Het idee dat 'korte films' slechts tot aanvulling van een programma dienen is ouderwetsch en geheel en al onrechtvaardig. Het gebeurt immers niet zelden, dat de korte film met de eer van het programma gaat strijken.

Verhuur en adverteer Uw korte films met hetzelfde vertrouwen aan grotere films toegekend. Zij vormen een gedeelte van Paramount's goodwill. Zij vestigen onzen naam!

MAANDBLAAD BESTAAT 6 JAAR

DE 'stem' van Paramount, dat wil zeggen, het officiële Paramount Orgaan voor de Buitenlandsche Divisie bestaat thans zes jaar. Al hebben wij onze berichten en artikelen onder vele verschillende namen afgedrukt, blijft het een feit, dat wij beoogd hebben gedurende de afgelopen zes jaren steeds de belangrijkste en interessantste gebeurtenissen in dit blad op te nemen. Het heeft van maand tot maand uiting gegeven aan de ideën en gevoelens van een voortdurend in aantal toenemende groep, vernuftige, hardwerkende pientere verhuurders.

Als dit orgaan U zoowel aangename als onderhoudende lectuur heeft verschafft is dat niet zoozeer te danken aan de redactie van het Blad als wel aan de Buitenlandsche Afdeeling zelve, want ons orgaan is feitelijk slechts een spiegel, die Uwe ervaringen en schitterende prestaties in woord en beeld weerkaatst. Dit blad wordt niet uitgegeven voor U, maar over U. Het heeft Uw volle medewerking noodig, als deze spiegel ten allen tijde de zuivere waarheid aan Uw collega's wil laten zien.

CHILI WINT DEN TWEEDEN KWARTAALPRIJS

EEN oude fabel van Esopus is een goede toelichting van hetgeen in het tweede kwartaal geschiedde. Esopus vertelt ons van een leeuw en een beer, die tegelijk een geitje aanvielen. Terwijl zij om hun prooi vochten, nam een vos het geitje mee.

Skandinavie en Italie zullen niet minder verwonderd staan te kijken, dan de leeuw en de beer, want terwijl deze twee divisies om de eerste plaats vochten, ging Chili kalm en bijna ongemerkt met den prijs strijken.

Maar er is een verschil. De vos veroverde het geitje door list, maar de mannen van den Heer Villar veroverden hun begeerde prijs uitgeloopt door den Heer Jesse Lasky, door hard werken en buitenge-wone inspanning. U zult zich herinneren dat de Chilenen in Mei het record sloegen met in het buitenland gedane zaken. Zij zetten alle zeilen bij en herhaalden dat kunststukje in Juni, waardoor zij in het onbetwiste bezit van den tweeden kwartaalsprijs kwamen.

Het is wel jammer dat er niet meer prijzen beschikbaar gesteld zijn, want de schitterende prestaties van York's 'Vikings' en Aboaf's 'Romeinen,' zijn zeer zeker een speciale loftuiging waard. Deze twee divisies smaken evenwel de voldoening, dat hun krachtsinspanningen volle gewaardeerd wordt door de directie.

En niet alleen deze drie divisies hebben zich merkwaardig onderscheiden in den wedstrijd. Verre vandaar, Holland bijvoorbeeld, maakte den grootsten vooruitgang en sprong van de zeventiende naar de tiende plaats. Oostenrijk, Groot Brittanje, Duitsland, Argentinië, Australazie, de Kanaal Zone wisten hun posities aanmerkelijk te verbeteren.

In continentaal Europa zijn Souhami's 'Witten,' Schaefer's 'Blauwen' 24% vóór.

Het verheugt ons te kunnen ver-

melden dat de bruto opbrengst voor de eerste zes maanden in 1931 groter is dan voor de eerste zes maanden in 1930. Wat dat betreft toonde elke maand van het afgelopen halve jaar een vooruitgang op dezelfde maanden in 1930. Wij hoeven niet te zeggen, dat de directie een nog groteren vooruitgang verwacht van de buitenlanders gedurende de laatste zes maanden en dat alle records van 1930 verbeterd zullen worden.

Doch thans zijn aller oogen gevestigd op de eerstvolgende drie maanden, het derde kwartaal van het toernooi 1931. Dat kwartaal gaat om den door den Heer Shauer uitgeloofden prijs en wij vestigen speciaal Uw aandacht op de aanmoedigende woorden van den Heer Seidelman, elders in deze editie afdrukkt en zijn verzoek aan de buitenlanders om den Heer Shauer de grootst mogelijke hulde te brennen, door extra prestaties gedurende Juli, Augustus en September.

De Heer Shauer, onze beminde directeur, is met hart en ziel bij het wel en wee onzer buitenlandsche organisatie en niets zou hem groter genoegen verschaffen dan van alle divisies voor het kwartaal een eindcijfer te zien, dat alle voorgaande records in de schaduw stelt.

Daar de Heer Seidelman volkomen beseft, dat sommige divisies het zwaar te verantwoorden hebben door vallende wisselkoersen, heeft hij alle percentages zorgvuldig herzien teneinde ieders kans op den kwartaalsprijs zoo gelijk mogelijk te maken. Daaruit volgt natuurlijk, dat andere kantoren een hooger percentage gekregen hebben, doch dat is niet meer dan blijkbaar en wij weten dat deze kantoren de rechtvaardigheid der nieuwe percentages zullen inzien.

De volgende drie maanden, eindend 30 September, 1931 zijn van zeer veel betekenis voor Paramount! Spant U in! Brengt het tot een glorieus einde! En—Het is voor den Heer E. E. Shauer.



WONG MEETS WONG!

Anna May Wong displayed a bit of sound film from her initial Paramount picture, "Daughter of the Dragon," to Y. S. Wong, new Chinese Consul-General to San Francisco for the Nationalist government, when he visited our Hollywood studios. The two are not related.

"SMILING LIEUTENANT"

NA zeven succesweken in het Criterion gedraaid te hebben, is "The Smiling Lieutenant" (Een Walsdroom) verhuisd naar het Rivali Theatre, om plaats te maken voor "An American Tragedy," dat binnenkort in het voornoemde theater opent.

Het New Yorksche succes van "The Smiling Lieutenant" werd in de meeste Amerikaansche hoofdsteden nagevolgd. Ondanks de hittegolf behaalde de film in de eerste week in het Chicago Theater het record van "The Vagabond King." Nog merkwaardiger is het feit, dat toen de rolprent in Los Angeles geadverteerd werd, de voor-verkoop van plaatsen groter was dan ooit tevoren. De première aldaar was een uitverkochte zaal en als men er rekening mee houdt, dat elke plaats vijf dollars opbracht, schijnt het, dat de heetste hittegolf weinig invloed had op de belangstelling voor de film. Chevalier is in de eerste week van Juli met vacante naar zijn geliefd Frankrijk vertrokken. Vlak voor zijn vertrek tekende hij een nieuw voordeelig contract met Paramount voor eenige jaren. Hij komt 15 September terug om de hoofdrol te spelen in een nieuwe film, waarvan het scenario thans geschreven wordt door de vermaarde Weensche romanschrijver, Vicki Baum.

DE HEER ZUKOR GEHULDIGD

OP 19 Juni werd de Heer Adolph Zukor door de Hongaarsche regering gehuldigd en 2 Juli door het Portugeesche Gouvernement. De Hongaarsche decoratie werd aan den Heer Zukor op zijn buitenverblijf uitgereikt door Graaf Szechenyi, den Hongaarschen Gezant, namens Admiraal Horthy, Regent van Hongarije.

De Orde van Santiago, de Portugese onderscheiding, werd aan den Heer Zukor overgedragen op zijn kantoor in het Paramount Gebouw door Dr. Ramos, Consul van Portugal en door den Consul-Geneaal van Brazilië.



NOTHING BUT THE TRUTH!

This clever cartoon, which refers specifically to the British edition of Paramount Sound News, appeared in "Paramount Service," the exhibitors' service manual issued by our British organization.

Paramountees in the "PURELY PERSONAL" News of the Month

In Memoriam

IT is with profound regret and a sense of personal loss that we report the sudden death on Friday, July 24th, of E. J. Lipow, for many years a representative of the foreign department. During recent months, Mr. Lipow had acted as district manager for the Paramount offices in Austria, Poland, Jugoslavia, Roumania and the Baltics, with headquarters at Berlin. His death occurred at Zagreb, Jugoslavia, while on a business trip.

Mr. Lipow was an American citizen and before going to Europe was engaged in business in this country. He was one of the most capable sales executives in our foreign organization. And those of us who worked with him knew him to be a square shooter and a regular fellow.

On behalf of Paramountees the world over, we extend our deepest sympathy to Mr. Lipow's family.

JERRY SUSSMAN ARRIVES ENROUTE TO EUROPE

JEROME P. SUSSMAN, special representative for Central America, affectionately known as Jerry to his former Home Office associates, arrived in New York, on July 21. He only stayed long enough to say, "Hello,"

"Goodbye," and "Gosh, but it's hot here," then he sailed for a four weeks' vacation in Europe. Although ready to admit that economic conditions in his territory were far from satisfactory, Jerry expressed great confidence that Harry Novak and his gang would come through with flying colors, depression or no depression. O. K., Jerry, and bon voyage!



Jerry Sussman



Rustomji K. Dotivala

MANAGING DIRECTOR MADAN THEATRES LTD.

DIES IN CALCUTTA—WAS FILM PIONEER

WORD has been received by officials of Paramount's foreign department of the recent death in Calcutta, India, of Rustomji Khurshedji Dotivala, managing director of Madan Theatres, Ltd., and well known throughout the East as a film pioneer.

Mr. Rustomji, as he was popularly known, was the first man to introduce motion pictures into India on a commercial scale. He

opened the first picture theatre in Calcutta in 1913; exhibited the first talking film in that country in 1919, and last year brought out complete apparatus for producing native films.

As a mark of respect to the deceased, all cinemas and theatres throughout Madan's Circuit were closed for one day.

The Madan organization distributes as well as exhibits Paramount pictures in their territory.

GEORGE WELTNER RETURNS AFTER TRIP THROUGH S. A.

GEORGE WELTNER, of the Home Office foreign department, returned the last of June, following a two months' trip through the South American territory.

"My admiration for the legionnaires down there," he told your Editor, "has increased a thousand per cent. After observing conditions at first hand, one first begins to appreciate the difficulties they have to contend with, and how magnificently they are applying themselves to the task in hand." Paramount stars, he found, are as popular as ever, and Paramount's superimposed pictures are the biggest money-makers.



George Weltner



MR. ZUKOR RECEIVES PORTUGUESE DECORATION!

Representatives of the Portuguese government officially presented to Adolph Zukor the Grand Cross of the Order of Santiago on July 2, recently awarded him by the Republic of Portugal. The presentation was made by Dr. Joao de Deus Ramos, Consul of Portugal, assisted by Vice Consul Figueiredo (right) and Consul General Sampaio of Brazil (left) at the Home Office.



DINNER MARKS SIGNING OF JAPANESE DISTRIBUTION CONTRACT!

According to advices received from the Orient, Tom D. Cochrane, managing director for Japan, has acquired the distribution rights to a group of pictures to be produced by the Bantsuma Productions. In an interview with the local trade press, Mr. Cochrane said, "If the first Bantsuma film turns out satisfactorily, I shall recommend this film to Home Office, to be released throughout the world under the Paramount trademark. My contract with Mr. Bantsuma calls for eight pictures a year." To celebrate the signing of the contract, Mr. Bantsuma gave a dinner to Mr. Cochrane and his Paramountees. In the photo above, Tom Cochrane is in the center sitting down, with Mr. Bantsuma on his right in Japanese costume.



THE PRESIDENT'S FRIEND!

Alvaro Reyes, branch manager of Colombia, received an autographed photograph from the President of Colombia, as a token of the latter's personal esteem for him and admiration for Paramount.

The presentation was made at Mr. Zukor's country place at New City in the presence of a small group of friends. Talking pictures of the ceremony and addresses were made both in English and Hungarian.



A SYMBOL OF "MATADOR" VICTORY!

As a token of their esteem and affection, the "Matadors" presented to their leader, Managing Director Messeri, the sculptured bronze group, pictured above, symbolizing their victory over quota. If the Spanish legionnaires maintain their lead in the contest, Mr. Messeri will be able to add Mr. Zukor's prize to his collection.

O NOSSO ANNIVERSARIO!

COM esta edição, completa "PARAMOUNT AROUND THE WORLD" o seu sexto anno de existencia. Cognominada a "voz do departamento estrangeiro," esta publicação, sob varios nomes, tem com toda a regularidade levado avante o seu programma, que é o de trazer toda a grande familia Paramount ao corrente do que se passa pelo mundo. Cada mez, por intermedio das nossas paginas, recebem os agentes e chefes de divisão no estrangeiro uma reportagem completa das mais necessarias notícias.

O que continuamente publicamos, de interesse para uns e para outros, deve consequentemente servir de espelho a todos aquelles que em nome da nossa marca laboram no estrangeiro e precisam de estar informados do que vae pelos centros de produção e distribuição. Mas, porque esta publicação seja não só mantida para vós, como também por vós, urgente se torna a cooperação de todos, para que o nosso programma seja o mais constructor possível.

O TENENTE SEDUCTOR

DEPOIS de haver feito uma temporada de sete semanas no Theatro Criterion, o novo filme de Chevalier-Lubitsch vem de ser transferido para o Rivoli, que é uma casa mais espaçosa, dando assim lugar a "Uma Tragedia Americana," que vae fazer a sua estreia no Criterion.

O grande exito obtido pelo "Tenente Seductor" na Broadway, em Nova York, tem sido repetido em todas as grandes cidades norteamericanas, onde a bella produção de Lubitsch já foi mostrada. A despeito do calor infernal que reinava em Chicago, a primeira semana do filme naquella cidade igualou-se á semana de estreia do "Rei Vagabundo." Em quanto isto, em Los Angeles, obteve o filme de Chevalier o maior sucesso cinematographico que alli já se presenciou — e venderam-se a entradas para a première a cinco dollars cada uma.

OS ASSUMPTOS CURTOS

A ALTA qualidade e a fina mão-de-obra que caracterizam todas as produções Paramount, não se encontram só nas fitas de grande metragem da nossa marca, mas, também nos nossos assumptos curtos, os quais merecem os mesmos cuidados, durante a sua produção, que os filmes regulares. Estão no caso as comedias de duas e uma partes, os "Paramount Pictorials" caricaturas animadas, etc.

Quanto ao "Paramount Sound News," que é indiscutivelmente o melhor cine-jornal que se conhece, sabemos que nada deixa a desejar.

Em regra geral, os exhibidores aquilatam os "assumptos curtos" como material de enchimento de programa, sem lhes dar o relevo que merecem. Os assumptos curtos da Paramount são pequenas peças cinematographicas que devem merecer maior desvelo na sua colocação, pois honram sempre a nossa marca.

Aos senhores agentes, recomendamos maior confiança nos nossos assumptos curtos, os quais lhes devem merecer o mesmo cuidado que dispensam aos filmes regulares. As comedias e caricaturas são uma necessidade em todo programa.

MR. ZUKOR CONDECORADO

MR. ADOLPH Zukor foi condecorado a 19 de junho ultimo pelo governo hungaro, e a 2 de julho, pelo governo portuguez. A commanda hungara, uma medalha da Ordem do Merito, foi oferecida ao presidente da Paramount pelo Conde Szechenyi, ministro da Hungria em Washington representando o governo de seu paiz.

O oferecimento da insignia da Ordem de Santiago, homenagem do governo portuguez ao presidente da Paramount, teve lugar no gabinete particular de Mr. Zukor, no proprio da Paramount, em Nova York. Ao acto compareceram o Consul Ramos, por Portugal, e Dr. Sebastião Sampaio, consul geral do Brasil.

O CHILE GANHA O SEGUNDO TRIMESTRE!

UMA antiquissima fabula de Esopo nos oferece oportunidade ilustração sobre o que se deu no segundo trimestre do nosso concurso internacional. Conta Esopo que um leão e um urso, tendo apinhado um cabrito, discutiam e brigavam sobre a apreciada presa, quando uma rapoza, que nenhum trabalho tivera em apanhar o cabrito, vendo-o sem guarda, corre com o petisco e vae comê-lo longe dali.

A Scandanavia e a Italia a estas horas hão de estar tão surprehendidas quanto o leão e o urso da fabula ao terem conhecimento de que, enquanto elles discutiam sobre o premio da segundo trimestre do nosso concurso, veio o Chile, de quem ninguem falava, e zás, lá se vae com o bôlo!

Ha, entretanto, uma diferença entre a rapoza de Esopo e os legionários chilenos. E' que a velhaca da fabula obteve o caça por meio de artimanhas, enquanto que a visão de Mr. Villar teve de trabalhar duro para o obter. Come vimos, os chilenos tinham uma boa margem em renda bruta, em maio ultimo, e com os bons apurados de junho, facil lhes foi conquistar o premio-Lasky.

E' uma pena que só haja em cada trimestre apenas um unico premio, pois o herculeo esforço dos "Vikings" de Mr. York e os "Romanos" de Mr. Aboaf, bem merecia uma compensaçao-sinha de segundo premio, mas, como tal não existe, baste-lhes o reconhecimento dos nossos chefes como premio.

Mas não foram estes tres os unicos que se distinguiram na segunda parte do concurso. A Hollanda, por exemplo, fez bonito de verdade, ao saltar do decimo-setimo logar para o decimo. Os outros territórios, que melhoraram as suas posições estratégicas são Austria, Gran-Bretanha, Alemanha, Argentina, Australasia, Zona do Canal e Latvia.

A Hespanha continua de atalaia, à espera de uma brecha para entrar. Os "Matadores" medem for-

cas com a França, que tambem faz questão de capturar o grande premio. Ganhem ou não, o esforço que elles têm dispendido merece os nossos aplausos.

E' digno de menção o facto de, em analyse, acharmos que a renda do nosso departamento estrangeiro, neste ultimo seis meses, mostra um sensivel aumento em comparação com igual periodo do anno de 1930. Em verdade, cada mez do anno corrente assignala um apreciavel accrescimo de renda em relação ao anno passado. Assim sendo, esperam os nossos dirigentes que as legiões estrangeiras realizem nos dois ultimos trimestres deste anno um apurado capaz de ultrapassar o record estabelecido em 1930.

Mas, o que mais nos interessa, agora, é preparar os animos para os proximo e penultimo trimestre—"dedicado a Mr. Shauer." Sobre o assumpto, leiam os interessados o que em outra secção diz Mr. Seidelman, ao fazer um appello para que este trimestre seja o mais impresivo tributo a Mr. Shauer, cujo carinho e devotamento é todo para o departamento por elle criado e por elle querido. Nada dará maior satisfaçao a Mr. Shauer do que ver o seu departamento trabalhando para um novo record, que ultrapasse todos os records passados.

Considerando que algumas das nossas divisões sofreram grandes reduções nas suas rendas devidas ás baixas de cambio, Mr. Seidelman, a isso attendendo, fez uma revisão nas suas quotas, afim de que as mesmas não encontrarem dificuldades em concorrer ao premio-Shauer. Naturalmente, outras divisões tiveram de ter as suas augmentadas, para o devido equilibrio do nosso plano economico, mas isso de certo não lhes sobrecarregará muito a tarefa que têm em mãos.

Os proximos tres mezes são, pois, o periodo em que esperamos a maior actividade dos nossos amigos do exterior. Avante, pois, e façamos deste novo trimestre o mais importante capitulo da nossa historia! Lembremo-nos de que é o "Premio Shauer" que ora se discute!

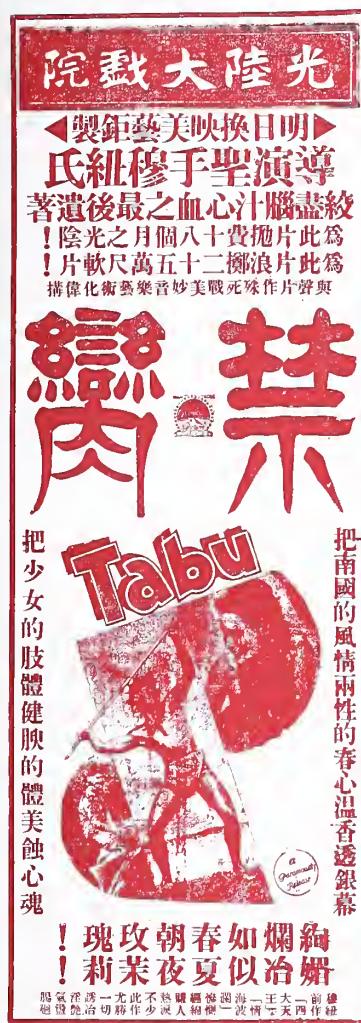


ROMANCE A LA GAUCHO!

In this cartoon from the Argentine house organ, "Los Gauchos," Quota is represented as a fair maid being wooed by Manager Fred Lange (extreme right) and a couple of other rivals, probably Messrs. Villar and Messeri. But it is noteworthy that the gal is smiling at Fred! Still, the other two haven't done so badly up to now!

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



A CHINESE TRIUMPH!

"Tabu" opened simultaneously at the Capitol and Majestic Theatres in Shanghai, on June 7, and was an instantaneous success. Despite an advertising war between local exhibitors and the foreign press, Mark Hanna, Paramount manager, persuaded the theatre owners to take extra space in the newspapers because of the importance of the production. Above is a sample newspaper ad used in the advance campaign.



LOBBY THRILLS!

The Suipacha Theatre, Buenos Aires, put their patrons in the proper mood for "Feet First" by decorating the lobby stairs with "falling" cut-outs of Harold Lloyd.

A CHINESE CRITICISM OF "TABU"

THE following review of "Tabu" appeared in the "North-China Daily News," following the premiere of the picture in Shanghai. It is of interest because it emphasizes the universal appeal of the production. "Tabu's" chief charm lies in its being "different." This is what the critic had to say:

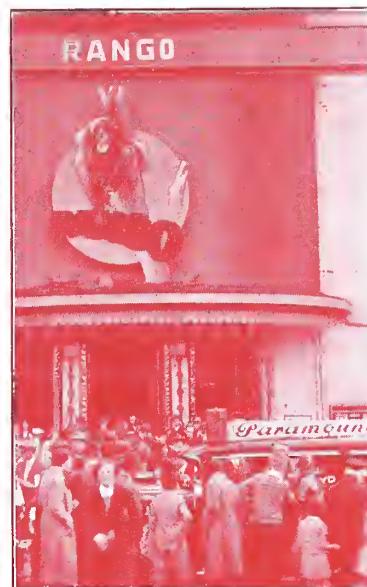
"With due regard for the danger of superlatives, it must be said that 'Tabu,' now showing at the Capitol Theatre, is an unforgettable beautiful production. Like rain after prolonged drought, it refreshes after the surfeit of moronic naïveté which has of late been forced upon devotees to the silver screen. Basically a silent picture, with sound accompaniment, it nevertheless proves how beauty can, 'of itself persuade the eyes of men without an orator.'

"The principal actors, a youth and a maid of Polynesian extraction—he with a front like Jove, an eye like Mars, a station like the herald Mercury, a combination in short, of attributes upon which every mythical god would seem to have set his seal to give assurance of a man; she the embodiment of all that Nature ever planned—are torn from their natural habitat in the South Pacific to the fetid, jazz-mad, gin-reeking atmosphere o' what we are pleased to call civilization, by a tribal inhibition.

"Ever flying before the inescapable consequences of blind tradition, strong in their innocence and entire in their simplicity of mind, they eventually succumb to a fate which is as unexpected as it is

dramatic. Matahi, the youth, shows convincingly how in his philosophy death for love is not death, but martyrdom; Reri, the maid, who is destined to preserve all things of primitive honour—to be tabu—has brought home to her in a bitterly beautiful way the fact that in her circumstances life must tread on life and heart on heart to separate a dream and a grave.

"A picture to be seen by those who have faith in the screen's capabilities and are willing to forgive its past banalities."



A BERLIN PREMIERE!

The opening of "Rango" at the Ufa-Pavillon Theatre in Berlin almost started a riot in the German capital. Police had to be called out to handle the frenzied mob that stormed the box office. What added to the excitement was the presence of Paramount's "trackless train," which helped advertise the premiere. Photo shows part of the crowd and the "train" in front of the theatre.



ELABORATE FRONT!

Even in this small photograph it is obvious that the Suipacha Theatre, Buenos Aires, took great pains in putting up an elaborate display on the front to exploit "Feet First."

AN EFFECTIVE BROADSIDE ON "AMERICAN TRAGEDY"

THE Home Office advertising department has turned out a broadside on "The American Tragedy" that is one of the most effective pieces of sales literature we have ever seen. In fact, it's so good that it will be used as the regular herald by the ad sales department. Samples have been sent to all the foreign offices. Adapt it to your own needs!



EYE-STOPPER!

A gigantic cut-out of Gary Cooper and Marlene Dietrich topped the marquee display used by the Ideal Theatre, Buenos Aires, to call attention to the showing of "Morocco."

CHEVALIER FILM BEST YET CABLE SCHAEFER, YORK

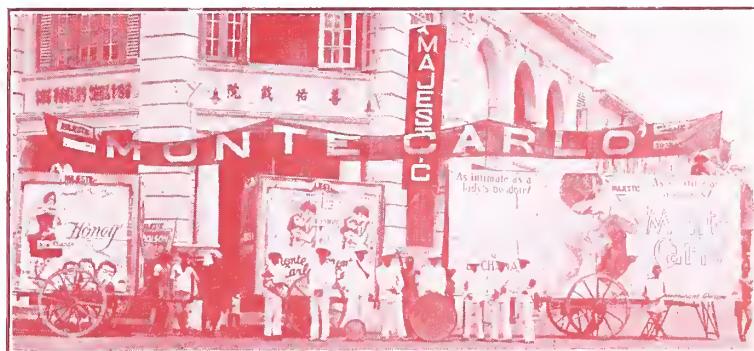
CABLES just received by Mr. Seidelman from Gus Schaefer, general manager for Germany and Central Europe, and Carl P. York, general manager for Scandinavia, hail "The Smiling Lieutenant" unqualifiedly as the greatest money-maker Paramount has ever produced. This is not only their personal opinions but the hard-boiled judgment of exhibitors for whom they screened the picture. Here's what Mr. Schaefer had to say:

Smiling Lieutenant best yet. Have screened same for first run Budapest and Prague. Both agree will beat Love Parade records. Will hold trade show in Germany next week. Everybody here agrees greatest picture yet.

And Mr. York's enthusiasm ran as follows:

Smiling Lieutenant perfect picture for Scandinavia. Will far exceed Love Parade gross. Convey our compliments production department. Unquestionably greatest money-maker ever produced anywhere.

There's no two ways about it—you can't beat Paramount!



BALLYHOO IN ASIA!

Human nature is pretty much the same all over, so it isn't surprising that the tried-and-true merchandising stunts that are so successful in the U. S. A. should go over in Asia, or Africa, or India. Above, for example, is pictured an exploitation street stunt engineered by the Majestic Theatre, Penang, Malaya, for "Monte Carlo" and "Honey." The white-uniformed men are members of the band that paraded with the "float" around town.

"SMILING LIEUTENANT"

A PRES sept grosses semaines au Criterion Theatre, "The Smiling Lieutenant" a été transféré au Theatre Rivoli, pour faire place à "An American Tragedy," qui va paraître dans quelques semaines.

Le succès de ce chef d'œuvre Chevalier-Lubitsch sur Broadway se répète dans toutes les villes principales du pays. Malgré la vague de chaleur, ce film, dans sa première semaine dans un théâtre de Chicago, a atteint en nombre de spectateurs le record établi par "The Vagabond King." Même plus remarquable est le fait qu'à son ouverture à Los Angeles, il y avait plus de places retenues d'avance que pour n'importe quelle production pendant ces dernières années. La première représentation à cinq dollars le fauteuil fut complètement vendue, constituant la plus grosse soirée d'ouverture de l'année et cela bien que ce fut une des plus chaudes soirées de l'été. Incidemment Chevalier est parti au début de juillet pour sa visite annuelle à sa France bien aimée. Juste avant de partir, il a signé avec Paramount, un nouveau et lucratif contrat qui assure ses services à notre compagnie pour un certain nombre d'années. Son retour est fixé au 15 septembre, quand il commencera à travailler à son nouveau film dont le fameux romancier viennois Vicki Baum écrit en ce moment le scénario à Hollywood.

M. ZUKOR HONORÉ

M. ADOLPH Zukor a été décoré le 19 juin par le gouvernement Hongrois, et le 2 juillet par le gouvernement Portugais. Les insignes de Commandeur de l'Ordre du Mérite Hongrois ont été présentés au président de la Paramount à sa maison de campagne par le comte Szechenyi, ministre de Hongrie à Washington, au nom de l'amiral Horthy, régent de Hongrie.

La présentation de la décoration portugaise d'Officier de l'Ordre de Santiago, a été faite au bureau de M. Zukor au Paramount Building, par le Dr. Ramos, consul du Portugal, qui était accompagné de M. Sampaio, consul général du Brésil.

LE CHILI GAGNE LE CONCOURS DU 2e TRIMESTRE

UNE vieille fable d'Esope nous donne une illustration fort appropriée de ce qui vient de se passer au concours du second trimestre qui vient de se terminer. Esope raconte qu'un lion et un ours saisirent une jeune chèvre au même moment. Tandis qu'ils se battaient pour la possession de cette proie, un renard survint, saisit le chevreau abandonné et prit la fuite.

La Scandinavie et l'Italie ne seront pas moins surpris que ne le furent le lion et l'ours quand elles apprendront que tandis qu'elles se battaient pour la première place, le Chili survint et s'empara du prix.

Il y a cependant une différence essentielle entre le malin renard et les légionnaires de M. Villar. C'est que le renard obtint sa proie par tricherie tandis que les légionnaires chiliens ont gagné le trophée Lasky grâce à un dur labeur et un effort extraordinaire. Vous vous rappellerez qu'ils avaient établi un nouveau record pour les recettes totales en mai, et en exécutant le même tour de force en juin, ils ont facilement capturé les honneurs du second trimestre.

C'est vraiment dommage qu'il n'y ait qu'un seul prix disponible, car le magnifique effort des "Vikings" de M. York et des "Romains" de M. Aboaf mériterait une reconnaissance spéciale. Cependant ils ont la satisfaction de savoir que leurs efforts sont pleinement appréciés et reconnus par la direction.

Mais ce ne sont pas seulement ces trois bureaux qui se sont distingués. La Hollande, par exemple, a marqué la plus grande avance de tous, passant du 17e au 10e rang. Et les autres bureaux qui ont considérablement amélioré leur position comprennent l'Autriche, la Grande Bretagne, l'Allemagne, l'Argentine, l'Australie, la Zone du Canal et la Lettonie.

L'Espagne est encore la grande favorite pour le grand prix de l'année, mais seulement de bien peu, car la France est presque de front avec elle. Les "Matadors" ont été en tête pendant ces trois mois et

ont le droit d'être fiers de leur succès.

Pour le Continent, la fin du second trimestre trouve les "Blanes" de M. Souhami encore en tête sur les "Bleus" de M. Seideman d'environ 24 pour cent.

Il est agréable de rapporter qu'une analyse des chiffres montre que les recettes brutes du département étranger pour les premiers six mois de 1931, dépassent le chiffre de la première moitié de 1930. En fait, chaque mois a montré cette année un excédent sur les mois correspondants de l'année dernière. Inutile de dire que nos directeurs sont persuadés que vous autres légionnaires arriverez à des résultats encore meilleurs pendant les prochains six mois et que vous battrez tous les records de l'année 1930.

Mais ce qui nous occupe le plus maintenant ce sont les prochains trois mois, la campagne "Pour M. Shauer." Et à ce sujet, nous vous conseillons de lire et considérer le plaidoyer émouvant de M. Seidelman paraissant sur une autre page, dans lequel il nous invite à faire de la campagne du troisième trimestre un hommage impressionnant au chef de la Légion Etrangère. M. Shauer a mis tout son cœur et toute son âme dans le département étranger, et rien ne lui ferait plus grand plaisir et satisfaction que de vous voir accumuler un énorme chiffre d'affaires qui dépassera tous vos anciens records.

Se rendant compte que plusieurs divisions ont été sérieusement handicappées par la chute du change dans leurs pays, M. Seidelman a soigneusement revisé leur quote part pour la nouvelle campagne de façon à égaliser leur chance de gagner le trophée Shauer. Nécessairement, quelques-uns des autres bureaux auront à porter une charge un peu plus lourde, mais cela n'est que justice, et nous sommes certains qu'ils ne trouveront pas qu'ils ont été taxés induemment.

Le prochain trimestre constitue un chapitre des plus importants dans l'histoire du concours de cette année. Faites en un chapitre glorieux! Faites de votre mieux! Souvenez-vous; c'est "Pour M. Shauer."

LES PETITS FILMS

UNE qualité suprême et une excellente constante caractérisent également tous les films Paramount, petits ou grands. Le même effort inlassable et la même maîtrise de production qui sont généralement accordés aux grands films, sont mis en jeu pour les comédies d'un ou deux reels, les Pictorials, les caricatures animées, les chansons filmées et aux aires de variété.

Quant aux actualités sonores Paramount, elles sont sans conteste les "leaders" dans ce champ d'action.

L'idée que les petits films sont simplement des bouche-trous est vieillotte, et, dans le cas des petits films Paramount de qualité, absolument injustifiable. Remarquez que les "courts Paramount" sont des divertissements en miniature qui souvent emportent les honneurs par dessus les grands films du programme.

Vendez et exploitez les "courts Paramount" avec la même confiance et le même enthousiasme que vous employez à commercialiser et annoncer les grands films Paramount. Ce sont les meilleurs sur le marché! Ils aident à élever des affaires! Recommandez-les!

NOTRE REVUE CELEBRE SON SIXIÈME ANNIVERSAIRE

Ce numéro marque le sixième anniversaire de PARAMOUNT AROUND THE WORLD, la "voix" officielle de la Légion Etrangère.

Si ses articles sont d'une lecture intéressante et pleine d'inspiration, le crédit en revient non pas autant au personnel de la rédaction qu'à la Légion Etrangère elle-même. Dans les pages de PARAMOUNT AROUND THE WORLD, vous autres légionnaires trouvez un miroir qui reflète vos accomplissements brillants et inspirateurs. Souvenez-vous toujours que cette revue n'est pas simplement publiée pour vous, mais que vous en êtes le sujet. Elle a besoin de votre appui enthousiaste, elle doit avoir votre entière coopération cordiale si elle doit symboliser l'esprit du Département Etranger.

Petits Films Ou Grands Films, Les Meilleurs Sont Des Paramount!

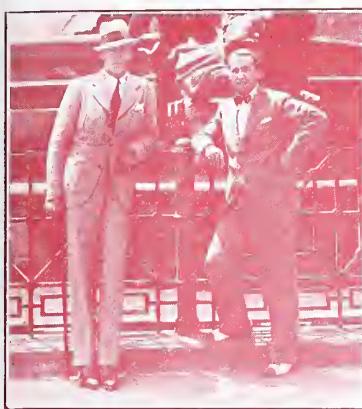
"PAR T. S. F."



"LA BRIGADE DE BRUIT"



"LA MALLE"



ROME WELCOMES GARY!

Gary Cooper, now touring Europe on his vacation, arrived in Rome and received a hearty Paramount welcome from the local legionnaires. He is pictured above with Managing Director Americo Aboaf.

LA VOSTRA RIVISTA CELEBRA IL 6°. ANNIVERSARIO

QUESTO numero segna il sesto anniversario di PARAMOUNT AROUND THE WORLD, la "voce" ufficiale della Legione Estera. Durante sei anni di strenuo lavoro, questa pubblicazione, sotto vari nomi, ha fedelmente ed accuratamente riportato gli eventi ed i sentimenti delle organizzazioni estere Paramount sparse in tutto il mondo. Da mese a mese, essa ha sintetizzato la esperienza collettiva di un sempre crescente esercito di rappresentanti e direttori teatrali pieni di intelligenza, di iniziativa e di risorse.

Se il suo contenuto ha offerto un materiale di lettura sia dinamico che colorito, il merito di ciò è dovuto non soltanto ai redattori, ma anche e assai più alla Legione Estera stessa. Nelle pagine di PARAMOUNT AROUND THE WORLD, voi tutti legionari vi trovate innanzi allo specchio che riflette le vostre vittorie brillanti e piene d'ispirazione. Tenete sempre in mente che questa rivista non viene scritta *per* voi, ma che parla *di* voi. Essa abbisogna del vostro entusiastico appoggio, essa deve avere la vostra più cordiale cooperazione se deve raggiungere il suo intento-quello cioè di affermare, per intero, lo spirito del Dipartimento Estero.

"SMILING LIEUTENANT"

Dopo sette grandiose settimane al Criterion Theatre, "The Smiling Lieutenant" si è trasferito al Rivoli Theatre, ove continua ad essere acclamato dal pubblico, lasciando così il posto libero per "An American Tragedy," che verrà presentata al pubblico fra qualche settimana.

Il successo di questo capolavoro di Chevalier-Lubitsch al Broadway è stato replicato in molte metropoli in tutta la nazione. A malgrado del caldo eccessivo, il film, nella sua prima settimana ad un teatro di Chicago, raggiunse gli stessi straordinari successi di botteghino del "The Vagabond King." Anche più straordinario è il fatto che quando il film venne presentato a Los Angeles, la vendita dei biglietti in anticipo fu la più grande che sia mai stata ottenuta da qual-

IL CILE VINCE IL CONCORSO DEL TRIMESTRE!

UNA vecchia favola di Esopo dà una opportuna illustrazione di quel che è avvenuto nel concorso del secondo trimestre, appunto terminato. Esopo racconta che un leone ed un orso una volta afferrarono un capretto contemporaneamente. Mentre essi si stavano affannando a dimostrare il loro diritto di proprietà alla preda, venne a passare una volpe la quale s'impadronì del capretto e scappò.

Sia la Scandinavia che l'Italia non resteranno meno trascolate di quanto non lo furono il leone e l'orso, quando apprenderanno che, mentre esse lottavano per raggiungere il primo posto, il Cile è arrivato di corsa ed è scappato col premio.

Ma c'è una bella differenza fra la furba volpe e gli intraprendenti ragazzi di Mr. Villar: quella cioè che la volpe prese il premio con l'astuzia, mentre che i Legionari del Cile hanno vinto il trofeo Lasky con ardute fatiche e sforzi straordinari. Vi ricorderete che essi raggiunsero una cifra mai prima ottenuta per entrata linda durante il mese di maggio e finalmente, continuando risultati altrettanto sorprendenti nel mese di giugno, era più che naturale che s'impadronissero degli onori pel secondo trimestre.

E un peccato, tuttavia, che ci sia un solo premio disponibile, perché il modo come si sono comportati sia i "Vikings" di Mr. York che i "Romani" di Mr. Aboaf merita proprio un tributo speciale. Tuttavia a loro resta la soddisfazione di sapere che i loro sforzi sono pienamente riconosciuti ed apprezzati dai nostri funzionari.

Nè furono soltanto questi tre gli uffici che si distinsero. Niente affatto. L'Olanda, per esempio, ha fatto il più grande progresso di tutti, saltando dal diciassettesimo al decimo posto. E fra gli altri uffici che hanno migliorato sensibilmente le loro posizioni contiamo l'Austria, la Gran Bretagna, la Germania, l'Argentina, l'Australasia, la Zona del Canale e la Latvia.

La Spagna è ancora la competitrice più avanzata per il gran premio annuale, ma solo, come suol darsi, per un cappello, perchè la Francia le sta proprio alle calcagna. I "Mazzatori" sono stati alla testa per tre mesi interi ed hanno diritto

di sentirsi orgogliosi del loro successo.

Ci è grato rilevare che un'analisi delle cifre mostra che l'entrata linda del dipartimento estero per primi sei mesi del 1931 eccede quella della prima metà del 1930. In fatti, ciascun mese quest'anno ha mostrato un notevole aumento sul mese corrispondente dello scorso anno. Non occorre dire che i nostri funzionari nutrono fiducia che tutti voi legionari farete anche più bella mostra di voi durante la seconda metà dell'anno, sorpassando le cifre raggiunte nel 1930.

Ma la nostra preoccupazione più urgente è la campagna "Per Mr. Shauer" da svolgersi nei tre mesi prossimi. Ed a questo proposito, vi raccomandiamo di leggere e di assimilare il vibrato appello di Mr. Seidelman, che appare in un'altra pagina, per rendere questa campagna del terzo trimestre un vero e proprio tributo al capo della Legione Estera. Tutto il cuore e tutta l'anima di Mr. Shauer sono colmi di simpatia per il dipartimento estero, e nulla gli riuscirebbe più grato nè gli darebbe maggiore soddisfazione che di veder voi tutti accumulare un fenomenale volume di affari, tale da oscurare tutto quanto voi avete precedentemente compiuto.

Rendendosi conto che parecchie fra le divisioni sono state gravemente ostacolate dalla disastrosa caduta del tasso di cambio locale, Mr. Seidelman ha fatto una scrupolosa revisione delle loro quote per la nuova campagna, in modo da livellare le loro possibilità di vincere il trofeo Shauer. Inevitabilmente, alcuni degli altri uffici dovranno sopportare un carico lievemente superiore, ma ciò è semplicemente equo e noi siamo certi che non si sentiranno aggravati oltre il dovere.

I tre mesi a venire costituiscono una parte vitale del concorso di quest'anno. Fate sì che questo sia un trimestre glorioso! Adoperatevi nel vostro modo migliore! Ricordatevi—è "Per Mr. Shauer"!



VISITORS FROM ITALY!

Peggy Shannon, Paramount's new discovery, played hostess to Vittorio Zaragli, public health official of the Italian Home Ministry at Rome, and Alberto Mellini Ponce de Leon, Italian Consul at Los Angeles, when they visited our West Coast studios.

MR. ZUKOR DECORATO DA GOVERNI ESTERI

ADOLFO ZUKOR è stato decorato il 19 giugno dal Governo Ungherese ed il 2 luglio dal Governo Portoghese. La decorazione ungherese di Comandante dell'Ordine Ungherese al Merito venne presentata al presidente della Paramount alla sua villa in campagna dal Conte Szechenyi, Ministro Ungherese presso gli Stati Uniti, a nome dell'Ammiraglio Horthy, Reggente d'Ungheria.

La presentazione della decorazione portoghese, "Ufficiale dell'Ordine di Santiago" venne fatta all'ufficio di Mr. Zukor al palazzo Paramount dal Dr. Ramos, console del Portogallo, accompagnato dal Console Generale del Brasile, Sampaio.

SOGGETTI BREVI

LA ottima qualità e la generale eccellenza dei film caratteristici Paramount è anche la prerogativa dei soggetti brevi Paramount. Lo stesso sforzo paziente e la stessa maestria di direzione che vengono generosamente dedicati ai film di lungo metraggio vengono anche devoluti ai soggetti brevi alle caricature parlate, ai Grafici, ai numeri di canto ed agli spettacoli di varietà riprodotti sullo schermo.

In quanto poi al Notiziario Auditabile Paramount, esso è universalmente riconosciuto come il campione di tutte le pellicole-notiziarie del mercato.

L'idea che i "soggetti brevi" siano semplicemente riempiture è antiquata, e, nel caso della qualità dei "brevis" della Paramount, assolutamente ingiustificata. La marca Paramount di "brevis" rappresenta uno spettacolo in miniatura che molte volte ruba gli onori dal film principale del programma.

Vendete e sfruttate le Paramount "brevis" con quella stessa fiducia e con quello stesso entusiasmo con cui smerciate e fate la reclame alle cinematografie di cartello Paramount. Esse sono le migliori offerte dal mercato! Esse sono le costruttrici del commercio! Spingetele ad oltranza!



"WOMEN LOVE ONCE"

Eleanor Boardman and little Marilyn Knowlden, as portrayed by Hoffman in the "New York American," have the roles of mother and daughter, respectively, in this film. The father is Paul Lukas.



Behind the Screen in

"THROUGH THE WINDOW" HAS BOYD IN CAST



William Boyd

"THROUGH THE WINDOW," melo-drama of action will be filmed with William (Stage) Boyd in the leading role, co-featured with Skeets Gallagher, Vivienne Osborne and Juliette Compton. It will be directed by Marion Gering.

"Through the Window" is from an original by Martin Flavin, Broadway playwright, in collaboration with Joe Sherman, erstwhile press agent. It is being put into early production because of the current popularity of thrillers on the screen.

EDWARD CLINE MADE "SHORTS" PRODUCER

EDWARD CLINE, one of the screen's foremost directors of comedy, has been appointed producer of short films being made at the New York studio.

Starting as a comedian with Mack Sennett, Cline has been prominent as a player, director and producer of comedies for fifteen years, and has made pictures starring virtually all of the best known comedians in the film business. Cline joined the Paramount forces in March as director of the feature comedy, "The Girl Habit," starring Charlie Ruggles. After the completion of the picture he was offered the post as producer of the one and two reel comedies.

The Paramount 1931-32 production program calls for twenty two-reel pictures of the type generally known as slap-stick, which Paramount executives have found to be rapidly returning to public popularity, and as Cline is an acknowledged master of this type of film, it is probable he will devote much of his attention to these slap-stick comedies.

Working with Cline on the production of the one-and-two-reelers are Directors Aubrey Scotto, Ray Cozine, Al Ray and Casey Robinson.

MARLENE'S HUSBAND JOINS HER IN HOLLYWOOD

RUDOLF SIEBER, husband of Marlene Dietrich, arrived July 15 from Germany to join his wife and small daughter in Hollywood. He left at once for the West Coast, where Miss Dietrich is at present preparing for her next production now called "The Man Tamer." (Originally announced as "Lady of the Lions.")

Sieber has been a motion picture director in Germany, where he married Miss Dietrich. This is his first trip to the United States.

OAKIE ADDED TO "COME ON MARINES" CAST—WILLIAM WELLMAN TO DIRECT FILM



Jack Oakie

SIMULTANEOUSLY with the selection of "Come On Marines" as the title of Paramount's new film of life among the devil dogs, casting has been completed for the five major roles, according to announcement from the West Coast studios.

William (Stage) Boyd, Charles Rogers, Jack Oakie, Stuart Erwin and Regis Toomey will be featured as two-fisted fighters who carry their activities into various ports of the world. Oakie is the latest to be assigned to the production.

William Wellman, director of "Wings," has been borrowed from Warner Brothers to direct "Come On Marines," which is from an original by James K. McGuinness and Thomas Boyd, both World War veterans.

EUGENE PALLETTE HEADS CAST OF "THE ROUND UP"

PREPARATIONS are going forward at the Hollywood studios to produce "The Round Up," famous stage success by Edmund Day. Eugene Pallette is to appear in the leading role of the doughty and portly Sheriff, and Stuart Erwin and Mitzi Green are to be featured with him. Norman McLeod has been assigned to direct the production.



Eugene Pallette

PARAMOUNT PICTORIAL TO INCLUDE TECHNICOLOR

A NUMBER of sequences in Technicolor will be included in next season's issues of the Paramount Pictorial according to announcement made by Emanuel Cohen, in charge of the Short Subject Department.

Scenes already produced for the Pictorial include one showing training of polo ponies on a western ranch, another showing the latest development in colored plates and service for summer tea table use, and a third containing many spectacular and gorgeous closeups of goldfish breeding which has become an important industry in the United States.

Mr. Cohen reports that the scenes make use of the latest developments in Technicolor which eliminate all grainy effects and produce true-to-life tints.

It is planned to use one color sequence in each Paramount Pictorial beginning with the first issue of the 1931-32 release schedule.

PICTURE RUSHED TO SAVE FAT COMEDIAN'S WEIGHT

PRODUCING a motion picture in New York with the thermometer registering at 90 or more develops numerous complex problems for directors. Not the least among these is a star player whose weight is subject to sharp decreases in excessively hot weather.

When work started on the two-reel comedy, "Bullmania," at the New York studio, Billy House, in the film, was still carrying his winter weight. House has more than a normal share of avoirdupois, tipping the scales around the three hundred mark.

The first scenes were made in the open under a hot sun. After two days' work House went on a pair of scales, then advised the director, Aubrey Scotto: "We'll have to work fast on this picture. I'm losing weight so rapidly that I won't look the same in the last scenes."

Scotto arranged that House would have shade during his rest periods. No time was wasted in making the picture. Nevertheless, House lost 18 pounds before it was completed!

SCHOEDSACK SAILS FOR BENGAL TIGER HUNT



ERNEST B. SCHOEDSACK, together with Mrs. Schoedsack, and his brother Gustav Schoedsack, accompanied by a film crew, sailed from San Francisco July 10, on the steamship President Adams en route to the wildernesses of India to film with sound-cameras a Bengal tiger hunt for "The Lives of a Bengal Lancer."

After seven weeks at sea, the party will go directly to Calcutta. From here, huge trucks will transport the workers and supplies to Bombay, where the expedition will begin, working northward through the jungles and using three tons of equipment.

Schoedsack will spend several months in the perilous and mysterious sections of India, securing thrilling sequences for the production which will be completed at the Hollywood studios on his return.



BON VOYAGE!

(Above) Peggy Shannon offers her best wishes for success to Ernest B. Schoedsack (with coat) and his cameramen, his brother Gustav (left) and Rex Wimpy, as they prepare to leave. (Below) Mr. and Mrs. Ernest B. Schoedsack, smiling their farewell smile.

Paramount Studios

"THIS IS NEW YORK" GOES IN PRODUCTION

PRODUCTION plans are being started at the West Coast studios for "This is New York," comedy-drama by Robert E. Sherwood, well-known playwright editor and motion picture critic. The cast assigned to this film includes

Phillips Holmes, Miriam Hopkins, Wynne Gibson and George Barbier.

Stuart Walker, famous producer of repertory stage attractions, will direct. "This is New York" had a run on the Broadway stage during the past season.

AUDIENCE VALUES BEFORE FILMING NOW SOUGHT

AUDIENCE reaction for pictures before they are produced today became an innovation in the film industry. The new idea has been started at our Hollywood studios with the employment of Harry Chandlee, experienced screen student and critic, to inspect every script before it is finally accepted, in order that an analysis of audience values can be made before filming is started.

Chandlee, who has followed motion picture production for many years and has studied audiences at thousands of showings, will work solely with the theatre patron in mind. Correction of each script for audience appeal, it is expected, will eliminate the necessity of retakes.

"BUDDY" IS BACK!

YIELDING to insistent popular demand, and recognizing that a nickname affectionately bestowed by the public cannot be ignored, Paramount will hereafter bill Charles Rogers as Charles "Buddy" Rogers. Vox populi, vox Dei!

RUTH CHATTERTON TO DO FILM VERSION OF PLAY

RUTH CHATTERTON'S next starring vehicle will be a talking version of the play by Jules Eckert Goodman called "The Second Life." It will be screened under the working title of "Notoriety."

Guthrie McClintic, noted Broadway producer, will make his directorial debut under the Paramount banner in charge of the Chatterton offering.

"Notoriety," which has been adapted by Bernauer Osterreich, is being turned into screen play form by Zoe Akins.



Ruth Chatterton

PARIS STUDIOS RICH IN EXPERIENCED MANPOWER!

ROBERT T. KANE, general manager of the Paris studios, has been strengthening his organization from week to week and now considers his collaborators constitute the strongest group a producer ever had at his disposition. Each department at Joinville has benefitted by the engagement of the most experienced men available in Europe, in addition to a number who have proved their capacity in the largest studios in the United States.

Saint Granier A production cabinet has been designated to function with Mr. Kane and the literary committee named some months ago for the selection of material for present and future pictures. The production cabinet includes Saint Granier, Alfred Savori, Lajos Biro, Alexander Korda and Claudio de la Torre. These authors and directors represent the principal languages in which films are made



Robert T. Kane



Alexander Korda



Marcel Pagnol

here. The literary committee is composed of Pierre Benoit, Marcel Pagnol, Edouard Bourdet, Sacha Guitry, Saint Granier, Paul Morand and Paul Branch.

In addition, a business cabinet and an operating cabinet have been organized. The first is composed of Jakob Karol, Fred Bacons, Dick Blumenthal and Henri Ullmann. The other is headed by S. E. Fitzgibbon, assisted by W. Henius, the latter serving as secretary of all the cabinets so as to co-ordinate the work of the different departments.

Mr. Kane regretfully announces the resignations of Andre Daven, former casting director, who resigned because of ill health; Howard I. Young, former playwright and production manager, who left the organization to continue his writing; and Kendall K. Kay, former publicity manager, who has gone to Madagascar. Latter has been succeeded by R. R. Leclere.

SIAM'S KING AND QUEEN VISIT STUDIOS!



PARAMOUNT ENTERTAINS ROYALTY!

The King and Queen of Siam visited our New York studios on July 14, marking the first occasion that reigning royalty has ever inspected the big plant at Astoria, Long Island. The monarchs were guests of honor at a special studio luncheon which was attended by a number of Siamese notables and Paramount executives. Photo above shows Adolph Zukor explaining to King Prajadhipok and Queen Rambaiarni the intricacies of a sound camera. Mrs. Zukor is at the right.

MARCH TO PORTRAY "DR. JEKYLL AND MR. HYDE"

FREDERIC MARCH will play the dual role of "Dr. Jekyll and Mr. Hyde." After weeks of story preparation, exhaustive make-up tests and conferences, studio officials have decided that March is the ideal actor for the part. Together with this decision, comes the as-



Fredric March

signment of Miriam Hopkins to the feminine lead opposite March. Rouben Mamoulian will direct.

John Barrymore made the only previous film characterization of the dual personality for Paramount in 1920, the production establishing Barrymore as a film favorite.

STAR CAST FEATURED IN "GIRLS ABOUT TOWN"

ZOE AKINS, former novelist and playwright, has begun adapting to the screen her original story, "Girls About Town," in which Lilyan Tashman, Kay Francis and Eugene Pallette will be featured under the direction of George Cukor. It is a story of super gold-diggers of international fame, who ride in limousines but don't pay the chauffeurs.



Lilyan Tashman

COOPER, MISS COLBERT, IN "SAL OF SINGAPORE"

GARY COOPER'S European vacation will come to its end on July 22 when he sails on the Majestic for New York to begin work in "Sal of Singapore" as co-star with Claudette Colbert — his first film to be made in Paramount's eastern studio. The production will be under the direction of Edward Sloman.

DOROTHY TREE TO PLAY LEAD IN "STADIUM"

DOROTHY TREE, one of the ten youthful players recently imported from Broadway to Hollywood by Paramount, will follow the footsteps of Sylvia Sidney and Peggy Shannon by playing the feminine lead in her first picture, dealing with collegiate football. The production will be entitled "Stadium" and is taken from the novel by Francis Wallace. Richard Arlen will play opposite Miss Tree.

In "Stadium" Arlen will capitalize on the football skill he developed as a quarter-back on the eleven of his home town institution, St. Thomas College, at St. Paul, Minnesota. His ability as a player has become so well known in California that recently, while on location near one of the towns, he was invited to participate in a semi-professional match, but had to decline because of his filming.

CARROLL, ROGERS, TO DO "MARY MAKES A CALL"

NANCY CARROLL, who is now on a honeymoon following her recent marriage to Bolton Mallory, editor of "Life," the humorous weekly, will arrive in Hollywood within a few weeks to be co-starred with Charles "Buddy" Rogers in "Mary Makes A Call," Homer Miles' play. Paramount recently purchased this story of the regeneration of a woman fighting to live down her unhappy past.



Nancy Carroll

PELICULAS CORTAS

LA excelencia que distingue a las producciones Paramount de largo metraje brilla también en las de uno o dos rollos. Ni esfuerzos ni dinero se ahorran para que comedias, dibujos animados, canciones de la pantalla hagan honor a la marca de la montaña y de las estrellas.

En cuanto a Sucesos Mundiales Paramount, nadie les disputa la primacía en el campo que puede llamarse del periodismo cinematográfico.

El concepto que coloca a las películas cortas en calidad de relleno es enteramente anticuado. Esos cinco o diez minutos Paramount son, por derecho propio, unidades valiosas de programación.

Téngase esto en cuenta. Dédíquese a la propaganda, anuncio y venta de las películas cortas Paramount entusiasmo y empeño proporcionados a su mérito. El edificio más soberbio está hecho de ladrillos. ¡Manos a la obra, arquitectos de la Paramount!

NUESTRA REVISTA CELEBRA SU SEXTO ANIVERSARIO

CON este número completa "PARAMOUNT AROUND THE WORLD" el sexto año de su publicación.

Órgano de la Legión Extranjera, PARAMOUNT AROUND THE WORLD debe su buen éxito y el interés de su contenido a esa Legión antes que a quienes más directamente se ocupan en publicar la revista. Al hacerlo constar así, queremos recordar a los legionarios que esta revista es *su* revista; que necesita, hoy como siempre, de *su* cooperación, de *su* entusiasmo para que refleje fielmente en todo momento *su* espíritu.

CHILE VENCEDOR EN EL 2º TRIMESTRE

REFIERE Esopo en una de sus fábulas que en tanto que un león y un oso se disputaban ferozmente al cabrío que acababa de matar uno de ellos, llegóseles un zorro y cargó con la delicada presa motivo de la pelea.

Esto es algo semejante a lo que acaba de suceder a dos valientes divisiones de la Legión Extranjera. Mientras Escandinavia e Italia se esforzaban por colocarse en el primer puesto, Chile, como quien no quiere la cosa, se colocó en él y nos dijo a todos: Aquí me tienen.

Por supuesto, hay que hacer una salvedad. El zorro de la fábula salió airoso gracias a la astucia. Chile ha triunfado no por astucia sino viéndose de las únicas armas con que se combate en la Legión Extranjera: el esfuerzo, la perseverancia, la iniciativa.

Como todos recordarán, la división chilena que gana ahora el premio Lasky es la misma que en mayo estableció un nuevo record de entradas brutas y que al continuar en junio su victorioso avance logró el apetecido triunfo en el segundo trimestre.

Es de sentirse que las condiciones del concurso no permitan conceder sendos accésits a los "vikings" del señor York y a los "romanos" del señor Aboaf. Su actuación los hace acreedores a ello. Aunque, como buenos legionarios, les bastará en esta coyuntura la seguridad de que nuestros jefes reconocen y aprecian sus esfuerzos.

Ni han sido sólo las divisiones que comandan los señores del Villar, York y Aboaf las que han sobresalido en los últimos tres meses. Allí tenemos, por ejemplo, a Holanda que registra el máximo avance individual al pasar del décimo-

séptimo al décimo puesto que ahora ocupa. Otras unidades adelantaron asimismo, y fueron Austria, Gran Bretaña, Alemania, la Argentina, Australasia, la Zona del Canal y Latvia.

España continúa manteniendo sus posibilidades de llevarse el premio anual, aunque seguida de cerca por Francia, que virtualmente la iguala. Los valientes "matadores" se mantuvieron a la cabeza durante todo el trimestre, y tienen pleno derecho a sentirse orgullosos de su actuación.

Los "blancos" del señor Souhami continúan llevando a los "azules" del señor Schaefer una ventaja de veinticinco por ciento para el segundo trimestre.

Es grato anotar que del estudio de los totales del primer semestre de 1931 resulta que las entradas brutas del departamento extranjero durante ese período exceden a las correspondientes al mismo de 1930. De hecho, si comparamos mes a mes los resultados de los seis primeros de 1930 y los de 1931, resulta en cada caso muy ventajosa la comparación para este año.

Pero no sea el ayer sino el mañana lo que nos preocupe. Y más cuando el grito de guerra durante el trimestre que corre es "¡Adelante por Mr. Shauer!"

En conexión con esto invitamos a que se lea y se sospeche el vibrante escrito del señor Seidelman que aparece en otra página, en el cual invita a todos los legionarios a demostrar al Jefe de la Legión Extranjera adonde lleva el entusiasmo que despierta su nombre como grito de guerra. Para el señor Shauer la Legión, el departamento extranjeros, son motivo de especial preocupación y orgullo. ¡Hay que co-

EL FILM DE CHEVALIER

DESPUES de siete semanas de permanencia en la cartelera Criterion, "El Teniente de la Sonrisa" pasa a la del Rívoli donde continuará sin duda con el mismo ruidoso éxito. Lo reemplaza en el Criterion "Una Tragedia Estadounidense," también de la marca Paramount.

El triunfo rotundo alcanzado por el chef-d'oeuvre Chevalier-Lubitsch en Broadway, se repite cuando escribimos estas líneas en las principales ciudades estadounidenses. Pese a la ola de calor, "El Teniente de la Sonrisa" igualó en Chicago, durante la primera semana de exhibición, el record de taquilla establecido por "El Rey Vagabundo."

rresponderte, legionarios! Y el único modo de hacerlo será logrando resultados que eclipsen todos los anteriores.

Atendiendo a que la desastrosa baja del cambio en algunos países representa seria dificultad para determinadas divisiones, el señor Seidelman ha procedido a revisar cuidadosamente las cuotas, a fin de que en la nueva ofensiva pro trofeo Shauer queden igualadas las probabilidades iniciales de victoria. De esto podrá resultar que algunos aparezcan como indebidamente recargados, pero estamos seguros que un examen atento de la situación general corregirá, caso que llegare a producirse, esa impresión que sería infundada.

Los tres meses que corren son de vital importancia en el concurso del año. ¡Adelante, legionarios! El grito de guerra es "¡Adelante por Mr. Shauer!" Y ese grito debe llevar a todos a la victoria.

“EL HOMBRE QUE ASESINÓ”

La Estambul de las evocaciones románticas sirve de teatro a la historia llena de misterio y emoción en la cual, en torno a la madre desventurada cuyo mayor afán es impedir que le arrebaten a su pequeño hijo, luchan dos hombres que son polos opuestos del mundo moral. Bajo la habilísima dirección de Dimitri Buchowetzki, el notable reparto compuesto por Rosita Moreno, Helena d'Algy, Ricardo Puga, Gabriel Algara, hace completa justicia a la obra, versión cinematográfica de la novela de Claude Farrère, el escritor que compartió con Loti el don de hacernos vivir en países exóticos a través de sentimentales aventuras.



“LAS NOCHES DE PORT-SAÍD”

Es ésta la primera de las películas internacionales 1931-1932. Con tal calificativo designamos las producciones que, gracias a la escasez de diálogo y la abundancia de acción, baile, canto y música, se prestan para hacerlas perfectamente inteligibles al público de cualquier país sin más que introducir ligeros cambios. Port-Saíd, adonde acuden naves de todas las nacionalidades, por cuyas equívocas callejuelas pasan tambaleándose marineros que van en son de fiesta, es el lugar en que se desarrolla este film interpretado por Gustav Froehlich, Hans Schlettow, Marguerite Moreno, Tony d'Algy, Nadia Sibirskaia.



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(Cables: PARAMOUNT)

N. V. PARAMOUNT FILMS HOLLAND

399 Keizersgracht

Amsterdam, HOLLAND

C. Peerboom, Branch Mgr.

(Cables: PARAMOUNT)

FILMAKTIEBOLAGET PARAMOUNT

13 Kungsgratan

Stockholm, SWEDEN

(Home Office for Scandinavia)

FILMAKTIEBOLAGET PARAMOUNT

Vestre Boulevard 29,

Copenhagen, DENMARK

Harald Frost, Branch Manager

FILM-AKTIESELSKAPET

PARAMOUNT

Torgaten 9

Oslo, NORWAY

E. Eriksen, Branch Manager

O/Y PARAMOUNT FILMS, A. B.

Glogata 8,

Helsingfors, FINLAND

Harry Hammar, Branch Mgr.

FRANCE

(France, Belgium, Switzerland, Egypt, Algeria, Tunis, Morocco)

David Souhami

Administrateur-Delegue

Henri Klarsfeld, Sales Manager

Cables: PARAMOUNT

SOCIETE ANONYME FRANCAISE DES FILMS PARAMOUNT

1 Rue Meyerbeer

Paris, FRANCE

(Home Office for Above Territories)

SOCIETE ANONYME FRANCAISE DES FILMS PARAMOUNT

67-69 Rue Fessart

Paris, FRANCE

Maurice Poirier, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

5 Rue Neuville

Strasbourg, FRANCE

Marcel Colin, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

8 Rue d'Amiens

Lille, FRANCE

Henri Dessert, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

15 Rue Alexandre Duval

Rennes, FRANCE

(Shipping Station)

S. A. F. DES FILMS PARAMOUNT

26-a, Rue de la Bibliothèque

Marseille, FRANCE

Robert Lenglet, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

46 Rue Peyronet

Bordeaux, FRANCE

Edmond Lagneau, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

THE OBSERVATION TOWER



*
Now
and
then
the
Editor
takes
a
look!
*



THE MYSTERY GIRL!

If you've been wondering about the identity of the mystery "voice" behind the "Betty-Boop" character in the Fleischer Talkartoons and Screen Songs, here's the answer: Margie Hines. Pretty, isn't she?

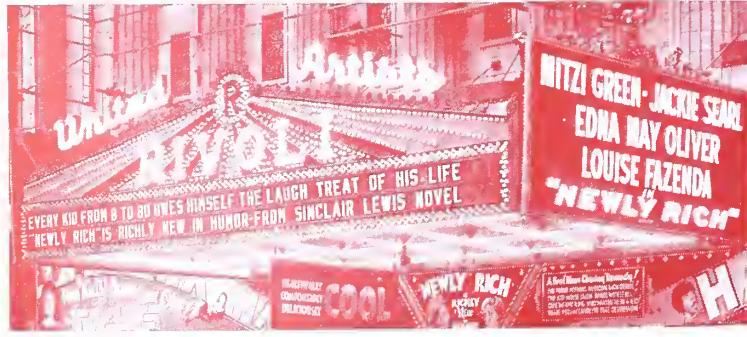
STORK VISITS E. ZUKORS!

MRS. EUGENE ZUKOR presented her husband with a nine-pound boy at the Harbor Hospital, New York, on July 5. The youngster just missed being a "Yankee Doodle Dandy" by one day. Our heartiest congratulations to the proud parents and grandparents!

GIRL EXCITED OVER "SKIPPY," EATS TACK

ANY doubt that "Skippy" is an exciting moving picture was removed by Lucy Young of Berkeley, California.

Lucy got so worked up over "Skippy" that she tore a tack out of the theater seat and swallowed it. Believe it or not!



FOR KIDS YOUNG AND OLD!

On the theatre front and in the lobby display for "Newly Rich," the Rivoli showmen directed their appeal both to adults and children. Snappy catchlines stressed the film's laugh possibilities.

GROUCHO MARX, IN EXTRAORDINARY INTERVIEW, DISCUSSES TRICKS, MOTHS, DIRT AND LOOKS

By Lowen B. Hold

"HOW'S tricks?" I inquired. Right there was where I made my mistake. Not in walking in on him, because he was only practicing broad-jumping from his office desk and is perfectly at home under all situations. But I was wrong in making the inquiry.

"Tricks!" Groucho repeated, settling down in a corner of the room and flicking cigar ashes into a drawer of the desk. "Now, there are loads of tricks. Without tricks, we couldn't have a bridge and with no bridge what would there be for Steve Brodie to jump from?"

"But—"

"Oh, I see you want to argue. Well!" He stood up, took off his coat and brushed it carefully. Then, tossing his coat into the corner, he placed the brushings into an envelope. "I always save old cigar ashes. They're good to keep the moths away."

"Well—"

"Oh, you want to know about moths? You've heard folks say an apple a day keeps the doctor away and an onion a day keeps friends away. But you can make applesauce out of the apples and onion soup from the other fruit but what can you do

with cigar ashes? True you can put ashes to ashes and dust to dust but then what have you? Nothing but a lot of dirt and there's enough dirt in our lives anyway, isn't there?"

"Of course, and—"

"I know. I know. You want to suggest that we keep clean. Well,

I have nine baths in my house and only four in the family. Five baths going to waste every day. Think of it! Put them all together for a year and you have the water supply for a small city. And still they talk of water shortage. They should come to me. Let's see, where was I?

"We were speaking of—"

"Oh, yes! I was sitting on the bookcase. Now where can't I sit? I've sat everywhere. What this country needs is more places where a man can't sit and then he'd stand more. There are lots of things I can't stand but few I can't sit, which is a bad situation. Is that understandable?"

"Well, you see—"

"Of course I see. That's why I wear glasses. Did you think it was to improve my appearance? No, it's to help my looks. You needn't try to flatter me. I hate to be flattered. Don't talk about me so much. Let's talk about you. What do you think of me?"

"What I came for was—"

"To tell me you couldn't come? Well, that's too bad. There's a little bad and a little good in all of us. Sometimes I'm full of wonder about it and then I'm wonderful!"

But if you can't, you can't and there's no two ways about it. That's what is meant by 'never the twain shall meet.' It was voiced by two vegetarians when they sat down to eat. Well, sometime when you can come, drop around and let me know and I'll be expecting you. Be sure to come ten minutes before you can, so that I'll be prepared for you and I'll try to think up something to say. Good-bye. Sorry I couldn't have seen you."

WEDDING BELLS RING FOR STUDIO PLAYERS

THE Paramount studios in Hollywood are proving Cupid's greatest ally, judging by the crop of marriages that recently flourished out there. Among those united in the holy bonds of matrimony are Carole Lombard and William Powell, and June Collyer and Stuart Erwin. In both instances, the players first met on the Paramount "lot."



BRITISH HOUSE ORGAN!

This is the cover of the new British publication inaugurating a local sales drive among the legionnaires of Great Britain and Ireland. Straight-from-the-shoulder talks by John C. Graham, managing director, and Montague Goldman, general sales manager, featured the initial issue. A. O'Connor is the editor of this 8-page house organ.

REEL SKIPPY GETS GOLD WATCH FROM CREATOR

A GOLD wrist watch, the gift of Percy Crosby, creator of the "Skippy" cartoon, was recently received by Jackie Cooper. The engraving on the watch reads: "To Jackie Cooper—In appreciation of your perfect portrayal of Skippy—Percy Crosby."

In his letter of thanks to the artist, Jackie included the following: "And gee, Mr. Crosby, it's real gold, too, ain't it?"

RUSSIAN SHOWMANSHIP!

HOW a Moscow theatre manager contrived to fill his house through tricky showmanship was recently reported in the newspapers.

The wily manager advertised that at the end of the performance an "extra number" would be presented and that anyone who did not like it had only to say so and the admission fee would be returned tenfold. The house was packed and the audience got ready to boo when the "extra number" was announced. It was the Soviet official song, "The Internationale."

Not a single claim was made on the box office!



Paramount



Around the
World



Vol. 4 No. 8

AUGUST, 1931

Worth: Everything you can give it

Another
Jubilee
Giant
Hit

1931-1932 PRODUCT



from
Paramount's
"Horn of
Plenty"

Paramount Around the World

Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

AUGUST, 1931

No. 8

MARK TWAIN SAID IT!

THE current release of "Huckleberry Finn" lends a timely interest to the following story about Mark Twain, author of that famous classic.

While Mark Twain was editor of a Missouri paper, a subscriber wrote him saying he had found a spider in his paper and asking Mark whether this was a sign of good or bad luck. The following historic statement, which has never been improved by any modern advertising expert, was the reply of the humorist:

"Old Subscriber: Finding a spider in your paper was neither good luck nor bad luck for you. The spider was merely looking over our paper to see which merchant is not advertising, so that he can go to that store, spin his web across the door, and lead a life of undisturbed peace ever afterward."

A Box Office Jubilee!

THE prediction, confidently voiced by Mr. Kent at the Spring conventions that, "We can lick any depression with such a bunch of hits as we have on our Jubilee Program," is being borne out with dramatic suddenness.

The new season has hardly gotten underway, but already the wires to Home Office are humming, and the industry is seething with the sizzling tidings that "The Smiling Lieutenant" and "An American Tragedy" are busting records high, wide and handsome on all fronts, and making box office history with a vengeance.

An added fillip to the general air of confidence and prosperity rapidly spreading throughout the industry is the fact that our so-called program pictures—productions like "Huckleberry Finn," "Silence," and "Secrets of a Secretary" are swelling grosses far above the average, and stirring up a world of talk among exhibitors.

I say "so-called program pictures" because in reality they are specials. In other years we would have called them specials and sold them as such. It is a significant commentary on the way this business of ours has changed that the specials of yesterday are the program pictures of today.

We used to congratulate ourselves when an entire season's lineup yielded one outstanding attraction — a "Covered Wagon," a "Ten Commandments," a "Wings," or a "Beau Geste." Here we are barely on the threshold of 1931-32 with two giant hits in the bag!

Does anyone doubt for a single moment that "The Smiling Lieutenant" and "An American Tragedy" are merely the advance guard of the big parade of Paramount hits that are coming as surely as the sun will rise tomorrow?

Just stop and think of those rich box office plums that will soon be ripe for the picking: "Monkey Business,"

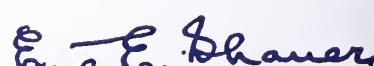
"Dr. Jekyll and Mr. Hyde," Lubitsch's production of "The Man I Killed," the Lloyd film, the second Chevalier production, the Dietrich picture, and Schoedsack's made-in-India film, "Lives of a Bengal Lancer."

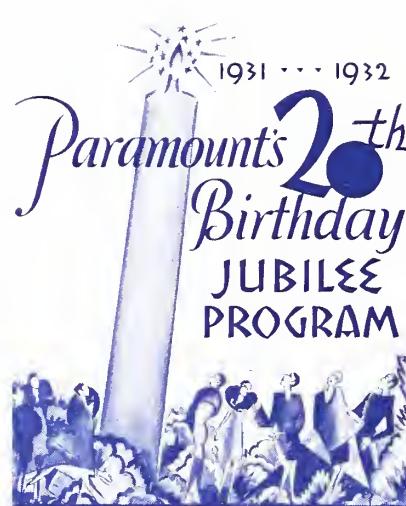
Doesn't it make your mouth water? Doesn't it make you mighty happy that you're with Paramount? Doesn't it make you feel proud that your company has the best production brains in the business?

And speaking of studio manpower, do you fully appreciate what a fine job Bob Kane and his boys are doing at Joinville and at Elstree? You don't have to take my word for it. Elsewhere in this issue you will find a cable from John C. Graham, modestly announcing that "These Charming People," the first Paramount British production, is standing them up at the Plaza in London. Another wire from Messrs. Souhami and Ullmann broadcasts that "Rive Gauche," a Joinville-made French film, is enjoying S. R. O. business at the Paramount in Paris.

Our studios are coming through 100 per cent! The next step is up to you! And here's a little tip borrowed from another industry.

Remember that you can't sell a Rolls-Royce with the same line of talk used by a Ford salesman! You've got to consider the buyer's frame of mind!

Paramount's 20th Birthday Jubilee Program represents the greatest lineup of pictures in the history of our company or any other company for that matter. There is nothing else on the market right now that comes within shooting distance of it. It is in a class by itself—and the exhibitor knows it! Your job is to convince the exhibitor that you know he knows it! The rest will be very easy! 



Paramountees in the "PURELY PERSONAL" News of the Month

MR. SEIDELMAN OFF TO EUROPE — WILL PRESENT "FIRST QUARTER" TROPHY TO GREAT BRITAIN

BY the time this issue reaches our European readers, Mr. J. H. Seidelman will be right in their midst. He sailed August 25 for his semi-annual inspection tour of our Continental offices and for important conferences with foreign production and distribution executives regarding the new season's line-up of product coming from four studios.

He took with him the "First



J. H. Seidelman

"Quarter" trophy, which he will personally present to John C. Graham, managing director for Great Britain. The "Bulldogs," it will be recalled, won the drive "For Mr. Kent."

In his tour of inspection, Mr. Seidelman will be particularly interested in observing the efforts being made by the European offices in the current drive, "For

gone from six to eight weeks.

A "STAR" MEETING!

For a Paramountee to come to Paris and not visit the Joinville studios is as unthinkable as for an American tourist to come to Paris and pass up the Folies-Bergere. So it's natural to find Gary Cooper, during his recent sojourn abroad, dropping in to say "hello." The studio photographer snapped him in conversation with Dick Blumenthal and Roberto Rey, another star.

VERDAYNE IS VETERAN AUSSIE EXPOITEER

FROM time to time, we have had occasion in these pages to reproduce samples of the showmanship of Paul Verdayne, veteran Paramount exploiteer in Singapore. Remember that swell cooperative tie-up on "Feet First" we showed you in last month's issue? That was some of Verdayne's grade-A merchandising!

We admit we've always had a hankering to see what manner of man he was. You know you hear this and that about a person and your curiosity is aroused. You wonder what he looks like. Well, now we know. John Kennebeck, sales promotion manager in Australia, sent us a photo of Verdayne along with some interesting facts, which we are pleased to publish.

Verdayne joined Paramount's exploitation staff in Sydney back in 1924. In 1925 he went to Singapore with a road show on "The Ten Commandments," and he's been there ever since. If you were to look back in the files of this publication, you would find a wealth of exploitation material pertaining to Verdayne's various campaigns on "The Ten Commandments" in that territory. Those were the pioneer days of exploitation, and Verdayne did yeoman work. He has even hobnobbed with royalty,

having been decorated by the King of Siam for showing his Majesty "The Ten Commandments" in the King's Palace. He ought to write a book about his colorful experiences. It would make mighty interesting reading.



Paul Verdayne

PLAYS "PAR"—AMOUNT GOLF!



BE—"FORE" AND AFTER!

We are indebted to Frank Meyer, in charge of the laboratory and the purchasing department, for these informal snapshots of the leader of the Foreign Legion, taken during a recent week-end. In his courageous fight back to vigorous health, Mr. Shauer finds golf a powerful aid and an exhilarating mental and physical tonic. The photographer—we think it was Mr. Meyer himself—handled his camera with considerable skill. He shows us Mr. Shauer not only "as is" but "in action." And from the far-off look in Mr. Shauer's eyes in the photo on the right, that drive must have been a peach—the kind to make even Bobby Jones turn green with envy!



THE SIEBER FAMILY!

A family reunion was recently held in Hollywood when Rudolph Sieber, German motion picture director at our Joinville studios, arrived to join his wife, Marlene Dietrich, and their daughter, Maria.

BOTSFORD HEADS STORY EDITORIAL COUNCIL

ANNOUNCEMENT has just been made that A. M. Botsford, who has been director of advertising and publicity for Publix Theatres since the formation of that subsidiary, has been appointed to the head of the Paramount Story Editorial Council, succeeding Richard A. Rowland, resigned.

Arthur L. Mayer, for the past two years divisional director for Publix Theatres in the Middle West, takes over the reins of Publix advertising-publicity director, and is, in turn, succeeded by L. J. Ludwig, who has been manager of the Finkelstein & Rubin division of Publix Theatres in Minneapolis.

Paramount's Story Editorial Council, functioning under Mr. Botsford, consists now of Russell Holman, Paramount advertising manager, Miles Gibbons, D. A. Doran, Jr., Maurice Hanline, Maud Miller, H. A. Wohl, Jay Gourney and Albert Deane of the Foreign Department. This board not only considers all new material for Paramount production, but passes upon completed scripts and completed productions.

Mr. Botsford came to this company in 1917, when he joined the publicity department, subsequently being made Paramount advertising manager, and at that time Mr. Holman was his assistant. "Bots," as he is known to his Home Office associates, was graduated from Williams College. Soon thereafter he became city editor of the "Herald" in Quincy, Ill. He then appeared on the legitimate stage for three years. Returning to the newspaper field, he was associated with the "New York World" prior to joining our organization.

PARAMOUNT AROUND THE WORLD extends heartiest congratulations to Mr. Botsford as well as to Messrs. A. L. Mayer and L. J. Ludwig.



A. M. Botsford

GERMANY IN FRONT!

Gus Schaefer's Division Grabs First Three Positions

Spain Retains Lead in Annual Race—Hurls Challenge

Again a Gain Over Last Year—Quotas Fairly Adjusted

LIKE the mighty Graf Zeppelin, whose record-breaking achievements in the air are now a matter of history, the German division of Paramount has outstripped its friendly rivals and assumed a commanding lead in the third quarter drive of the Foreign Legion's "Banner Year" Contest.

This is the first time in six years—since 1925 when these international competitions were started—that Germany has been out in front. It is an accomplishment that sheds particular distinction on the legionnaires in that territory because the whole world knows that right now economic conditions in Germany are in a deplorable state.

Their gross revenue during July was, with two exceptions—February of last year and January of this year—the largest volume of business they have rolled up in the last eighteen months, which represents roughly the period of general depression. Furthermore, their impressive percentage of 134.05 is based on an increased quota.

It's Kolossal

But what is sure to bring the flush of pride to the face of Gus Schaefer, general manager for Germany and Central Europe, is the fact that two more of his offices,

Austria and Holland, occupy second and third places, respectively. The Germans have a word for it—*kolossal!*

And while we are handing out bouquets, let's give three cheers for Mexico, which hurdled from twenty-second to fifth, and Japan, which flashed from twenty-fourth to seventh. France, Porto Rico, Canal Zone, Brazil and Poland are the other divisions that registered important gains during the past four weeks.

We are happy to an-

ounce that the total revenue turned in by the Foreign Legion during July exceeded that of July, 1930. It is worth emphasizing that every month this year has shown a substantial in-

crease over the corresponding month last year. Keep up the good work!

Turning our attention now to the yearly percentages, we find Spain in the enviable position of first for the fourth consecutive month. It wouldn't surprise us to hear that Mr. Messeri has already picked out the

exact spot where he intends to place the Zukor trophy. And speaking of the leader of the Matadors, his cable to Mr. Seidelman, published on this page, is a sincere reflection of the loyal Paramount spirit that permeates his entire organization.

Regarding Quotas

The wisdom of the policy of giving elastic quotas, subject to change every quarter, instead of one fixed yearly quota, receives striking recognition at this time. Many of the territories suffering from internal financial and political disturbances would be seriously handicapped if they were compelled to live up to a quota set last January. These offices have received sympathetic consideration at the hands of Mr. Seidelman, and their quotas for the third quarter have been adjusted in harmony with their local conditions. On the other hand, those divisions more favorably situated have been given an additional load to carry, not with any idea of penalizing them, but rather of equalizing the chances of all the offices to win a prize. A letter specifying the new quota and explaining the factors that prompted it has been sent to every office whose quota has been revised.

Remember, this third quarter is "For Mr. Shauer!"



GUS J. SCHAEFER

A CHALLENGE FROM THE MATADORS!

CLASS OF SERVICE DESIRED	
FULL RATE	
HALF RATE DEFERRED	
CABLE LETTER	
WEEK-END LETTER	
Indicate which class of service you desire. If full rate is indicated, telegram will be transmitted at full rates.	

WESTERN UNION CABLEGRAM

NEWCOMB CARYTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 120
NO. CASH OR CBL
CHECK
TIME FILED

BARCELONA SPAIN
AUGUST 10 1931

SEIDELMAN
FAMFILM
NEW YORK

YOUR EDITORIAL ON THIRD QUARTER FOR MISTER SHAUER IS A LOVELY INSPIRED ARTICLE THAT COMES FROM THE HEART GOES TO THE HEART—EVERYBODY HERE STIRRED DETERMINED RENDER BIGGEST TRIBUTE TO OUR LEADER AND DEAR FRIEND—DECEMBER DEDICATED SHAUER MONTH—CHALLENGE EVERY LEGIONNAIRE FOR BIGGEST PERCENTAGE BUSINESS—KINDEST REGARDS MISTER SHAUER FROM EVERY MATADOR

MESSERI

The Foreign Legion's 1931 "BANNER YEAR" CONTEST

3rd QUARTER DRIVE
"For Mr. Shauer"



STANDINGS AS OF AUGUST 1, 1931

	3rd Quarter	Yearly Quota
1. GERMANY	134.05	90.68
2. AUSTRIA	126.09	94.85
3. HOLLAND	123.80	98.61
4. FRANCE	117.40	113.01
5. MEXICO	105.99	79.43
6. PORTO RICO	104.36	90.54
7. JAPAN	98.64	85.29
8. CANAL ZONE	97.78	98.07
9. COLOMBIA	96.86	100.10
10. ROUMANIA	94.17	106.60
11. SPAIN AND PORTUGAL	93.35	114.91
12. ARGENTINA	84.58	84.13
13. CHILE	82.66	99.84
14. BRAZIL	78.79	73.38
15. GUATEMALA	78.01	95.27
16. POLAND	76.90	90.82
17. AUSTRALASIA	76.53	102.31
18. CZECHO-SLOVAKIA	74.08	93.03
19. GREAT BRITAIN	72.41	100.63
20. CUBA	72.00	93.07
21. CHINA	58.48	76.11
22. JUGOSLAVIA	50.00	79.12
23. ITALY	43.93	89.30
24. LATVIA	42.00	79.05
25. SCANDINAVIA	36.80	95.66
26. HUNGARY	25.87	75.59
27. FINLAND	14.28	80.96



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



PARAMOUNT SHORT FEATURES

Ensure Paramount Standard of Excellence throughout your entire programme.

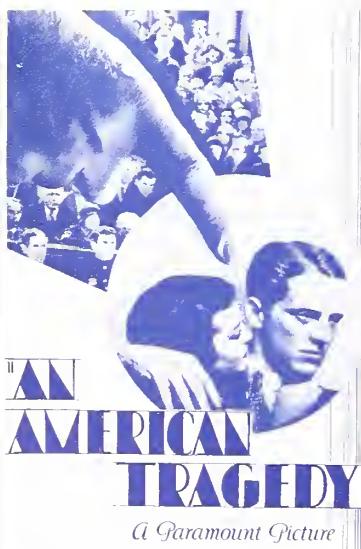
DEPARTMENT OF PARAMOUNT FILM SERVICE LTD.

THE DESSERT OF THE PROGRAM!

Our British legionnaires recognize the importance of short subjects to a well-rounded program, and are not a bit backward in coming forward to broadcast the merits of Paramount shorts, the best on the market. The above two-page spread is from a recent issue of "Paramount Service," the exhibitors' service manual issued by the British organization.

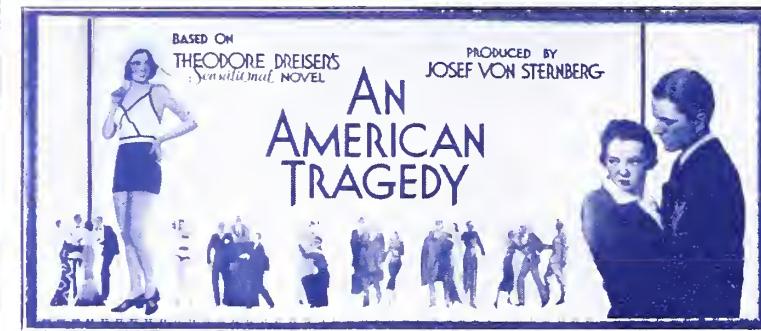
GAUCHOS' FILM TIEUP WITH "LA PRENSA"

THE Gauchos have done it again! This time Fred Lange's premier publicists have persuaded the conservative management of "La Prensa," one of the most influential newspapers in Buenos Aires, to break a traditional policy and run the novelization of a film story in serial form. The picture chosen for this fine publicity buildup was "Dishonored." Newspaper started it off with a two-page spread of text and pictures on July 26. Release of the picture is set for August. Perfect tieup!



SOUVENIR BOOKLET!

Cover of the 16-page handsomely printed, profusely illustrated souvenir booklet on "An American Tragedy" used in conjunction with the showing of the film at the Criterion Theatre.



THE BEST FRONT ON BROADWAY!

This panel is part of the decorative display on the Criterion Theatre, New York, where "An American Tragedy" is enjoying S. R. O. business. Not only is the picture the best entertainment on Broadway, but the theatre front is easily the most arresting on the Gay White Way.

TRAFFIC FIGURES FOR 20 YEARS MAKE US DIZZY

OUR little story in last month's issue regarding the total footage used in the making of Paramount feature pictures during the company's twenty years — something like 35,100,000 feet of film — prompted P. H. Stilson, general traffic manager, to do a little investigating and figuring as to the total footage distributed in the same period.

His own records show that from 1917 to January 1931, the traffic department exported a gross total of 400,622,245 feet, the shipping value of which amounted to about twenty million dollars. If you include the footage shipped out in the six years prior to 1917 and then add the gross total of film used in the twenty years by the domestic department, the grand total would easily reach a figure over a billion feet — which is pretty grand.

P. S. We are sorry we brought up the subject in the first place. Figures above a hundred make us dizzy!

AUSSIES BOOST "SKIPPY" WITH NATIONAL CONTEST

WORKING under the direction of John E. Kennebeck, manager of the sales promotion department, the Australian publicity, advertising and exploitation departments launched one of the biggest campaigns in the history of the industry to introduce "Skippy" to the public of the country.

The keystone of the campaign was a nation-wide search for "Australia's Skippy," the boy most closely resembling Jackie Cooper. The contest commenced July 28 and lasted two weeks. Leading newspapers of Sydney, Brisbane, Melbourne, Adelaide and Perth were used to acquaint the public with the details of the contest. A series of nine striking ads, of which the one reproduced on the right was the first, were inserted over a period of fourteen days in an effort to find a local "Skippy" in each city.

These advertisements were sup-



CONTEST RULES.

1. Open to all boys between 5 and 12 years.
2. Judging will be done by photo only.
3. Address entry to "SKIPPY", Box 4040, Tel. L. 1211, Sydney, before midnight, August 12th.
4. Write name, age and address on back of photo.
5. Decision of judges is final.

Watch for the Paramount Picture "Skippy".

plemented with posters and circulars to exhibitors and photographers throughout the country to enlist their cooperation. The newspapers came through with plenty of publicity and published photos of the contestants as they came in. Local winners of the five cities, in addition to cash prizes, competed for a grand prize — a trip to Sydney.

So well did the Aussie legionnaires do their work, that the "Skippy" campaign assumed the proportions of a "Miss Australia" bathing beauty competition, which has heretofore been the last word in national contests.

This "Skippy" exploitation is typical of the energetic and thoroughgoing merchandising methods regularly employed by the Blue Ribbon Bunch.



HOT WEATHER SHOWMANSHIP!

The Le Paramount showmen in Paris capitalize the fact that the theatre possesses a fine cooling system. Note the crowds waiting to get in and enjoy "Un Homme en Habit," (made in Joinville) amidst cool and comfortable surroundings. By the way, it may be of interest to mention that the French pictures made in the Joinville studios have all been box office successes at the Paramount Theatre in Paris. In some cases they have far out-grossed the Hollywood-made product, with the exception of the Chevalier pictures.

The SMILING LIEUTENANT



"HUCKLEBERRY FINN"

ALL the signs point to the inescapable conclusion that "Huckleberry Finn" will begin at the box office where "Tom Sawyer" left off. Already New York, Chicago and Hollywood have received this second Mark Twain classic with open arms and demonstrative cheers. At the Paramount in Hollywood the doors were opened thirty minutes earlier than usual to accommodate the longest waiting line in the history of the house.

The same quartet of juvenile principals that did such notable work in "Tom Sawyer" repeat their portrayals in "Huckleberry Finn"—Jackie Coogan, Junior Durkin, Mitzi Green and Jackie Searl. Norman Taurog, who did such a great job with "Skippy," directed this one, and he hasn't overlooked a bit in getting the most out of the youngsters or the script.

"Huckleberry Finn" is just chock-full of comedy, pathos and thrills that are sure to please not alone the youngsters but adults as well. Junior Durkin in the title role gives such a magnificent account of himself that he has been re-signed for two more pictures.

"Tom Sawyer" was such an emphatic success as an entertainment and as a box office attraction, that it stands to reason that all those who saw and enjoyed it will be eagerly waiting to see "Huckleberry Finn." In other words, there's a ready-made audience for it!



"SILENCE"

CHEVALIER-LUBITSCH HIT ENDS BROADWAY RUN AFTER 14 WEEKS—LONDON HAILS IT

FOURTEEN weeks after it opened at the Criterion Theatre, "The Smiling Lieutenant" closed its Broadway engagement at the Rivoli Theatre, to which it had moved to make room for "An American Tragedy." The Chevalier-Lubitsch triumph demonstrated that neither heat nor rain, neither competition nor depression had any effect on its drawing power. It could have stayed at the Rivoli at least another four to six weeks, but prior booking arrangements for that house forced it out. As it was, it played the Brooklyn Paramount Theatre for an extra week and did tremendous business. And its resounding success in New York is being duplicated throughout the country.

In Dallas, Texas, emergency measures had to be



Maurice Chevalier

taken at the mid-night preview opening of the film at the Palace Theatre, when a large crowd wrecked the entrance upon finding the house full. An extra print was secured from the local Paramount exchange, and another nearby theatre was opened to take care of the overflow of more than a thousand fans.

The initial foreign presentation of "The Smiling Lieutenant" occurred July 27, at the Carlton Theatre in London, where it scored an enormous success. In a cable to Home Office (reproduced on one of the SHOWMANSHIP pages) Managing Director John C. Graham advised that the press reviews were the most enthusiastic ever given a motion picture, and that leading British exhibitors are excited over the picture's possibilities.

SILENCE" is a vigorous, emotional drama that will bring tears to the eyes of the most hard-boiled moviegoer. Furthermore, it is a picture that reveals to the public a new Clive Brook, or at least, another side of his amazing versatility. He steps out of his usual character as a suave, polished gentleman, and gives a poignant, unforgettable portrayal of a white-haired father, condemned to die for a murder committed by his daughter, whom he is shielding with his silence.

Peggy Shannon in a double role, first as Brook's sweetheart and later his daughter, turns in another top performance. And the same may be said for John Wray, Willard Robertson, Marjorie Rambeau, and the rest of the mighty capable supporting cast.

Much of the success of the picture is due to Max Marcin, who wrote the original stage play many years ago, and who prepared the screen adaptation and co-directed the production with Louis Gasnier. This talking version is so much better than the play and the silent version made a few years back that there is no basis for comparison.

You can boost "Silence" to the skies, because it's a certainty that everyone who sees it will enjoy and talk about it.

IN "Daughter of the Dragon," Paramount has a worthy successor to its two previous Fu Manchu thrillers, with Warner Oland doing a repeat of his famous character role; the exotic Anna May Wong bringing to the screen a different and startling personality; and Ses-sue Hayakawa, an old film favorite, returning to thrill his friends in the part of a Chinese detective.

Like its predecessors, "Daughter of the Dragon" abounds in sinister shadows, sudden murder, secret passageways, hysterical screams, desperate fighting and tense thrills. It's a shocker that most people enjoy in the same way that they enjoy reading a hair-raising detective story.

The development of the plot gives Miss Wong an opportunity to hold the center of the stage, and she certainly shows that she has everything, youth, beauty, charm, ability, a swell voice and a dazzling wardrobe, which seems to run mostly to bizarre pajamas.

If you thought that Fu Manchu was dead, this picture proves that he's very much alive. When he finally is killed, he passes on his legacy of hatred to his daughter, with the injunction that she carry on his good (?) work. The trouble is she falls in love and then the fun (!) begins.



"SECRETS OF SECRETARY"

SHOWMEN are agreed that any picture that has a special appeal for women is a cinch at the box office, because the bulk of movie patronage is composed of the fair sex. That is one reason why "Secrets of a Secretary" (and what a box office title that is!) is sure-fire.

It's a high-class piece of entertainment any way you look at it, with elements that make it a natural for the foreign market with superimposed titles. Besides glamorous Claudette Colbert, the cast has two leading men, Herbert Marshall and Georges Metaxa, who are certain to arouse palpitations among the feminine contingent. Metaxa sings one of the best known Latin-American songs in the picture, "Ay, Ay, Ay."

In directing "Secrets of a Secretary" George Abbott has been careful to keep the action going at a lively pace. So that, although there is ample dialogue, there is plenty of that "silent technique," so necessary in pictures for foreign distribution. The camera work is also worthy of special mention because of its outstanding originality.

"Secrets of a Secretary" furnishes Miss Colbert with a fine dramatic vehicle, which, at the same time, offers many hearty laughs. As social secretary to a wealthy society woman, Claudette becomes involved in a series of fascinating romantic adventures that lead to a happy ending.



"DAUGHTER OF DRAGON"

"An American Tragedy" Stuns Broadway!

PRECEDED by the greatest fanfare of front-page publicity accorded a motion picture in the last five years, "An American Tragedy" made its world debut at the Criterion Theatre, New York, on August 5 and electrified a distinguished audience that paid as high as eleven dollars per ticket.

Now in its fourth S. R. O. week at a \$2 top, enjoying a healthy advance sale, and with equally successful engagements in Los Angeles, Chicago, Detroit and Denver to its credit, "An American Tragedy" stands out as one of the mightiest box office attractions of the year. From the standpoint of entertainment, there is little doubt that it will rank with the truly great pictures of all times.

Few productions, since sound revolutionized the industry, have aroused such a furor of excitement. It is not only the talk of the industry, but the talk of the nation! The press of the country—from Maine to California—has devoted reams of valuable space on the front pages and in the editorial columns to a frank discussion of the merits of the picture in its relation to the novel by Theodore Dreiser on which it is based.

In addition, a gigantic advertising campaign, em-

bracing newspapers, magazines and billboards, has shrewdly capitalized the public's enormous interest in the story and vividly impressed the picture's terrific power and appeal. All of which has resulted in such word-of-mouth advertising that "An American Tragedy" is now a "must" picture. One simply must see it, if only to be able to offer an intelligent opinion when the subject is brought up—as it invariably is—at every gathering.

The consensus among critics inside the trade and outside the industry is that "An American Tragedy" is a powerful human document in film form. They are also agreed that it marks a significant step forward in the art of talking pictures. Josef von Sternberg's imaginative direction is compounded of creative genius and brand new camera technique. His work in this picture is certain to have a profound effect on every screen director in the business. He achieves a new high peak of artistry in the courtroom scenes, which have never been surpassed on the screen, and are a masterly example of reportorial realism. On par with the magnificent direction is the distinctive and memorable act-



SWELL

The Criterion Theatre publicists certainly did themselves proud on the front. It's an eye-full, as you can readily see from the photo reproduced on

FRONT!

our cover. Here we show you the corner display underneath the marquee. The Neon lighting effects make it even more arresting in the evening.

FILM DAILY

STARK, honest, tragic and carrying an inescapable sense of human understanding—that's "An American Tragedy" as we viewed it, in premier showing, last night before a distinguished audience at the Criterion. It exemplifies what can be accomplished by the welding together of two such compelling forces as the dynamic and penetrating writing of Dreiser and the masterful and understanding direction of von Sternberg. In the simplicity of the story lies its tremendous power. To single out any member of the cast is an injustice to all. Here is a powerful human document in cinema form. It is painted in colors of unhappiness. It is gray, dark and awe-inspiring. "An American Tragedy" as produced by Paramount, while decidedly adult entertainment, should be shown in every theatre in the country, for in truly great pictures such as this lies the destiny of the industry.

* * *

PHOTOPLAY

"*An American Tragedy*" is one of the month's best pictures—artistically and technically. Every bit of the cruel tragedy that Dreiser wrote into his story, von Sternberg has poured into the picture. There is photographic beauty that has seldom been equalled. There is a glorious cast.

MOTION PICTURE DAILY

"AN AMERICAN TRAGEDY" is a thundering, vital drama. A monument to the power and technique of talking pictures.

* * *

A STATEMENT

ABOUT . . . "AN AMERICAN TRAGEDY"

Paramount's outstanding contribution to the screen.

"An American Tragedy" has no heroes or heroines. They are average girl and boy. On the threshold of life. Eager, Bold. Plunging heedlessly along dangerous paths!

They might be any one of us

"An American Tragedy" has been enacted in real life a million times. It will be re-enacted a million times more whenever the wild fire of youth burns away old barriers. Therein lies the story's importance.

It could happen to you!

A Paramount Picture, based on Theodore Dreiser's novel. Directed by Josef Von Sternberg with Phillips Holmes, Sylvia Sidney, and Frances Dee.

World's First Showing Tomorrow at 9 P. M.
Seats Now on Sale

CRITERION

Broadway at 44th St.

DIGNITY PLUS!

Forceful yet dignified copy was the keynote of the advance newspaper campaign, of which the above is an excellent sample.

Dramasterpiece Is Talk of Industry!

ing of the fine cast. Interest naturally focuses on Phillips Holmes, the central, tragic figure in the story. His performance is an inspired one and will serve to establish him even more solidly in the affections of the public. Sylvia Sidney and Frances Dee portray their contrasting roles with genuineness and understanding. And the reviewers singled out for special and honorable mention the very effective acting of Irving Pichel in the part of the prosecuting attorney.

All in all, no one who sees "An American Tragedy" is likely to forget it!

We shall not attempt in this space to emphasize the various selling angles of the production. A vast amount of publicity, advertising and exploitation material has been prepared by our domestic distributing and theatre organizations, which will reach you in the normal course of events. The important thing to remember is that *you are selling the picture*, and nothing else. Its merits as an entertainment are so overwhelming, its appeal is so

universal that people in every walk of life—even those elements in the community who are not dyed-in-the-wool fans—will find it vitally interesting.

The book tie-up is inevitable, because the Dreiser novel has been translated into many foreign languages. But there are millions of people who have not read the book, but will be impelled to see the picture, if they are intrigued by persuasive advertising. Those who have read the book will want to see the picture out of curiosity, if nothing else. You need not be concerned with their reaction as to whether or not the picture does the book justice. That's a matter of individual opinion. And when you come right down to it, Paramount has on file the signed affidavits of an imposing group of novelists, dramatic producers, editors, publishers, etc., to support its contention that the picture is a true, honest and faithful portrayal of Dreiser's novel.

But, as we have already pointed out, *you are selling the picture*. And it's a BIG picture—in a class by itself!

EAST AND WEST AGREE!

HOLLYWOOD FILM MERCURY

"AN AMERICAN TRAGEDY" will make exhibitors more money than any product of Paramount previewed this year.

HOLLYWOOD REPORTER

SURELY destined for big things. It cannot fail to draw—by its very title and author. With the names of von Sternberg and its cast—exhibitors are sure of business.

HOLLYWOOD HERALD

HERE is a picture that talk makes supreme. Here is the talk that will make talking pictures supreme.

* * *

HOLLYWOOD FILM SPECTATOR

VON STERNBERG has given us another masterpiece. "AN AMERICAN TRAGEDY" is a terrific picture, achieving tremendous box-office values. The courtroom sequence is the outstanding dramatic triumph of the talkie mechanism. It grips us—keeps us stirred up—never for a moment permits our attention to wander.

* * *

NATIONAL AD CAMPAIGN BOOSTS "TRAGEDY"

A NATIONAL advertising campaign in the newspapers, similar to the one successfully run on "The Smiling Lieutenant," will be launched to boost the showing of "An American Tragedy" from coast to coast.

1200-line ads, such as the one reproduced on the right in miniature, will appear in 153 newspapers covering 50 key cities, as assistant campaigns to those run by theatres in those cities. Evening papers will carry ads on the day before the opening and morning papers will run ads on the day of the opening.

Note that in addition to selling the picture, the ad carries some fine institutional copy about Paramount's 20th Birthday Jubilee.

SHADOW BOX!

This shadow box outside the theatre automatically flashed on and off newspaper reviews and other information about the film.

THERE WERE THREE WOMEN IN THE LIFE OF THIS BOY—

This Boy

Who loved neither wisely nor well,
Who reached after romance with
greedy hands,
Who judged the world by surface
values,
Who took what he wanted—and
found that wasn't enough...



THE WRONG WOMAN WAS ROBERTA ALDEN

Who loved with complete abandon of self,
Who gave without counting the cost,
Who was young, and so simple, and so
inexperienced...

Was it her fault that her love stood for
rooming houses, and furtive kisses, secret
meetings, and poverty?

THE RIGHT WOMAN WAS SONDRAY FINCHLEY

Sondra who was moonlight and gold, Who was
the scent of gardenias, Who was dance music,
And satin, And high powered cars... Sondra
who was illusion, And splendor!

It was worth doing anything to win her.



THE THIRD WOMAN WAS HIS MOTHER

Who was the first, And the last—who gave him the
gift of life, But who, though loving him,
Could not give him luxury, Or beauty, Or a fine
soul, Or even high ideals...

But—at the end—she gave him a greater gift
—She gave him the courage he lacked.

"AN AMERICAN TRAGEDY"

Paramount's outstanding contribution to the screen

based on the novel by THEODORE DREISER, with PHILLIPS HOLMES, SYLVIA SIDNEY and FRANCES DEE

Directed by Josef Von Sternberg

Paramount Pictures

Paramount's 20th Birthday JUBILEE

Paramount is celebrating 20 years of leadership with the greatest pictures in its history. Watch this newspaper for announcements of such great entertainments as the MARX BROTHERS in "MONKEY BUSINESS," "HUCKLEBERRY FINN," "24 HOURS," "A FAREWELL TO ARMS," "LIVES OF A BENGAL LANCER" and such great stars as HAROLD LLOYD, GEORGE BANCROFT, MARLENE DIETRICH, RUTH CHATTERTON and others in the greatest pictures of their careers!

UNA PUBLICACIÓN GREMIAL ENSAZA A LA PARAMOUNT

CON motivo del vigésimo aniversario de la Paramount, la publicación gremial "Motion Picture Herald," sobresaliente entre las de su clase en los Estados Unidos, dedica a esta compañía íntegramente la edición del 8 de agosto, en el primer artículo de la cual, titulado "El ascenso de la Paramount," se hallan los párrafos que copiamos:

"Durante dos decenios, las películas Paramount han descollado en el panorama universal de pasatiempos. La Paramount Publix Corporation, fruto sazonado de años de crecimiento y expansión, festeja hoy ese logro al celebrar su vigésimo aniversario.

"La ocasión es de las que piden que se mire no sólo a lo pasado sino también a lo por venir. ¿Qué nuevos adelantos esperan a la mencionada Editora en los próximos veinte años? Empezó siendo una modesta compañía que pagó \$18.75 de impuesto en el primer año de su existencia, y hoy, en 1931, la vemos representar \$306,000.000. Ofrecía unas cuantas películas cada temporada, y ha llegado ahora a editar más de doscientas por año. Dispón de una cadena de teatros, y cuenta actualmente con vasto circuito de teatros de lujo. De pequeña compañía distribuidora ha pasado a organización que abarca el mundo entero y suministra películas a los setenta países más importantes del globo. Su público ha aumentado de unos pocos miles a centenares de millones.

"Respaldada por este haber, la Paramount entra en un nuevo período de desarrollo equipada con recursos y experiencia, pronta a hacer frente a las necesidades, siempre mudables, del negocio de espectáculos.

"Con estudios en Hollywood, Nueva York, Londres y París en los que se filman producciones en trece idiomas diferentes; con una organización distribuidora que tiene cuarenta y cuatro sucursales en los Estados Unidos y el Canadá y ciento diez en los setenta países principales del mundo y cuenta con extenso circuito de teatros de lujo, la Paramount es la entidad comercial cuyas actividades afectan a mayor número de personas. Dondequiera que se exhiben películas de África a Asia, la marca Paramount es símbolo de buen espectáculo.

"Inicia ahora la Paramount otro decenio de progreso con la celebración de su vigésimo aniversario, celebración que han hecho posible la visión de Adolph Zukor y la aplicación de sanos principios al negocio de espectáculos mediante una organización mundial de personas entendidas."

MITZI BUSINESS!

Mitzi Green shows her ability at clever impersonations by mimicking all Four Marx Brothers—Groucho, Harpo, Chico and Zeppo. She watched them do their stuff in "Monkey Business" out in Hollywood.

ALEMANIA A LA CABEZA DEL CONCURSO

COMO el majestuoso Graf Zepelin, cuyos triunfos y proezas ha recogido ya la historia, la División Alemana de la Paramount aparece hoy por encima de todos sus amistosos rivales de la Legión Extranjera, al entrar en el tercer trimestre del Concurso en posición dominante.

Desde que se comenzaron estos concursos, que fué en 1925, es ésta la primera vez que Alemania se coloca a la cabeza. El aplauso que merecen los legionarios alemanes por tal hazaña tenderá a hacerse más caluroso si se tienen en cuenta las deplorables condiciones económicas en que, como todos sabemos, se halla en la actualidad Alemania.

Las entradas brutas de la División Alemana correspondientes a julio fueron, con sólo dos excepciones, la de febrero de 1930 y enero de 1931, las más altas logradas durante los últimos dieciocho meses, período que corresponde más o menos al de la depresión general. Además, el notable porcentaje de 134.05 lo alcanzaron los legionarios alemanes a pesar de habérseles aumentado la cuota.

Para que nada falte a la satisfacción que debe de sentir Gus Schaefer, Gerente General en Alemania y la Europa Central, dos de sus unidades, Austria y Holanda, ocupan respectivamente los lugares segundo y tercero. No puede uno menos de sentirse alemán y gritar: *Kolossal!*

Ya que se trata de aplausos, no pueden faltarnos, y muy entusiastas, para México, que avanzó del vigésimosegundo al quinto lugar, y el Japón, que saltó del vigésimo-cuarto al séptimo. Otras divisiones que han efectuado notables avances durante las cuatro últimas semanas han sido Francia, Puerto Rico, la Zona del Canal de Panamá, el Brasil y Polonia.

Anotmos con satisfacción que las entradas totales de la Legión Extranjera correspondientes a julio exceden a las del mismo mes del año pasado. Ha de hacerse hincapié en que durante este año los resultados correspondientes a cada mes superan ampliamente a los del año anterior. ¡Ahora hay que seguir así sin desmayar!

Hablando de los porcentajes anuales, diremos que España tiene la enviable distinción de haberse



"DETECTIVE" HAYAKAWA!

After a long, long absence, an old favorite of the silent era has returned to thrill old friends and make new ones! Sessue Hayakawa is happily cast as the Oriental detective who outwits the wily Fu Manchu and his equally devilish offspring in Paramount's ace of thrillers, "Daughter of the Dragon."

mantenido en el primer puesto por cuatro meses consecutivos. No nos sorprenderá que a estas horas el señor Messeri tuviera ya elegido el sitio donde piensa colocar el Trofeo Zukor cuando se lo entreguen. Y a propósito del distinguido jefe de los Matadores, su cablegrama al señor Seidelman, que publicamos en otra página, es expresión genuina del espíritu de lealtad Paramount que a él y a todos sus legionarios anima.

Lo acertado del plan merced al cual quedan sujetas las cuotas a revisiones trimestrales en vez de fijarse de antemano para todo el año, resalta en estos días. Muchos de los territorios que se ven sujetos a trastornos de carácter económico o político, hallarían seria dificultad en ajustarse a la cuota que se fijó el pasado mes de enero. Circunstancia es ésta que ha tenido presente el señor Seidelman, para procurar que las cuotas para el tercer trimestre harmonicen en cada caso con la situación del territorio a que corresponden. En cambio, a las divisiones que operan en territorios donde la situación es más favorable se les ha elevado la cuota. No, como ya se comprende, para dificultarles el triunfo sino para que las probabilidades de alcanzarlo queden equiparadas para todos. A todas las oficinas cuyas cuotas han sido materia de cambio, se han enviado sendas cartas que explican las razones tenidas en cuenta para hacerlo.

No se olvide que el grito de guerra durante este tercer trimestre es: ¡Adelante por Mr. Shauer! Recuérdese que tal grito debe ser incentivo poderosísimo para luchar denodadamente por la victoria.



"UNA TRAGEDIA AMERICANA"

AUSPICIADA por la mayor publicidad con que ha contado película alguna durante los últimos cinco años, "Una Tragedia Americana" hizo su estreno mundial el 5 de agosto en el Criterion, ante un público que había pagado hasta once dólares por entrada.

Ya en su cuarta semana con localidades a dos dólares, de las cuales no queda ni una sin vender en cada representación, "Una Tragedia Americana" se destaca como el cinedrama hablado más importante que ha producido la industria y como la mayor atracción de taquilla del año.

No hay duda de que esta producción de Josef von Sternberg, inspirada en la famosa novela de Theodore Dreiser, es y continuará siendo el film más comentado de la temporada. El talento creador de von Sternberg brilla con renovada claridad artística en las escenas de la vista de la causa, que son de un realismo intensísimo y jamás superado hasta ahora. Y la interpretación de Phillips Holmes, Sylvia Sidney y Frances Dee es todo lo conmovedora y bien lograda que puede desearse. Toda la producción es verdadero documento humano puesto en la pantalla. Es en realidad una de las grandes películas de todos los tiempos.

Aunque de ambiente norteamericano, su argumento es universal, pues lo que ocurre en la obra, lo mismo que en los Estados Unidos, pudiera acaecer en todo país en que hay hombres y mujeres movidos por pasiones.

"EL TENIENTE SEDUCTOR"

A LAS catorce semanas de haberse estrenado en el Criterion, "El Teniente Seductor" se despedía de Broadway retirándose de la pantalla del Rivoli donde debía seguirle "Una Tragedia Americana." La obra maestra Chevalier-Lubitsch dejaba ampliamente demostrado que olas de calor, chubascos, competencia, depresión general, nada podían contra su atracción de taquilla. Y el resonante éxito alcanzado en Nueva York se repite ahora en todos los Estados Unidos.

En Dallas, Tejas, hubieron de adoptarse medidas extraordinarias cuando se exhibió en el Palace en función previa de media noche. Compacta multitud que no había hallado cabida en el teatro permaneció frente a él demostrando su desagrado, que no se aplacó únicamente cuando pudo conseguirse otra copia de la película a fin de improvisar su exhibición en un teatro cercano.

La primera presentación extranjera de "El Teniente Seductor" se efectuó el 27 de julio en el Carlton de Londres. Fue un triunfo completo. Las críticas de prensa fueron las más entusiastas hechas hasta ahora de película alguna, y al tenor de los cableogramas recibidos, los principales exhibidores británicos se prometían pingües ganancias cuando esta extraordinaria atracción de taquilla se presente en toda Gran Bretaña.

"An American Tragedy"

Seen Thru "Ayes" of Critics

• • •

JOSEF VON STERNBERG
"Those directorial wizardry manifests itself once again in his latest Paramount triumph, "An American Tragedy"—the kind of picture every exhibitor will enjoy playing because it is a sure-fire money-maker."



The  Sum

DAILY NEWS

DAILY MIRROR

The New York Times.

New York Evening Post

NEW YORK JOURNAL

Herald Tribune

Tense, moving drama — one of the best pictures of the year

A drama that is relentlessly real, tremendously effective, and at times almost heartbreakingly. It is a fine, fine thing that Paramount has done. The production is almost faultless. It is sincere and honest.

* **4-star picture — it's real, intensely dramatic, very moving**

Principal parts were superbly acted. Phillips Holmes is an ideal selection for the boy. The most thrilling and vital parts are the courtroom scenes, but the picture is interesting and absorbing throughout. (Highest rating).

Powerful picture with punch and conviction—splendid drama

Under von Sternberg's masterly touch the plot assumes a thrilling pace without sacrificing an element of its drama. Enthralling entertainment. Phillips Holmes, Sylvia Sidney and Frances Dee give superb performances.

Von Sternberg fires film with feeling — tense trial scene

When the director reaches the trial scene, the production is emphatically stirring, so much so that not a sound was heard from the perspiring audience. It is a dramatic moment when the boat is carried into the courtroom.

Film holds one's attention even on a hot evening in August

Mr. Hoffenstein and Mr. von Sternberg have done a pretty good job in transferring the two volumes to the screen. Phillips Holmes is attractively bewildered and Sylvia Sidney gives one of her touching performances.

Impressive — an important piece of work, an admirable job

Von Sternberg tells a simple, moving, dramatic story. Courtroom scenes are splendid and here we have him at his best. I have been writing about Sylvia Sidney for some time, but never have seen her do a better piece of work.

Shrewd, effective courtroom melodrama—entirely workmanlike

Entirely conscientious. Literate and dramatically effective. Phillips Holmes is considerably better than was Morgan Farley on the stage. Sylvia Sidney is real and properly pathetic. Irving Pichel is exceptionally good.

SUN NEVER SETS ON PARAMOUNT LAND!



SALES OFFICES THROUGHOUT THE WORLD!



L'ALLEMAGNE EN TETE DES CONCURRENTS

COMME le puissant "Graf Zeppelin," dont les hauts faits font maintenant partie de l'histoire, la division allemande de Paramount a dépassé ses rivales amicales et a pris une avance considérable dans la campagne du troisième trimestre du concours "Banner Year" de la Légion Etrangère.

C'est la première fois en six ans— depuis 1925 quand ces concours internationaux furent commençés — que l'Allemagne a tenu la première place. C'est un succès qui convient à une distinction toute particulière les légionnaires de ce territoire parce que le monde entier sait que juste en ce moment la situation économique se trouve être déplorable.

La recette totale de l'Allemagne pendant le mois de juillet a été, à deux exceptions près, celles de février l'an dernier et de janvier cette année-ci, la plus grosse qui ait été réalisée en ces derniers dix-huit mois, convaincant pour ainsi dire l'époque de la dépression générale. En outre, le pourcentage sensationnel de l'Allemagne, 134.05, est basé sur une quote part augmentée.

Mais ce qui certainement fera rougir d'orgueil Gus Schaefer, directeur général pour l'Allemagne et l'Europe Centrale, c'est le fait que deux autres de ses bureaux, l'Autriche et la Hollande, occupent respectivement la seconde et la troisième place. Les Allemands ont un mot pour cela—*Kossal!*

Et pendant que nous distribuons des lauriers, acclamons aussi le Mexique, qui sauta de la 22e à la 5e place, et le Japon, qui voltigea de la 24e à la 7e. La France, Porto Rico, la Zône du Canal, le Brésil et la Pologne sont d'autres divisions qui ont enregistré d'importants gains pendant les quatre dernières semaines.

Nous sommes heureux d'annoncer que la recette totale faite par la Légion Etrangère tout entière pendant le mois de juillet a dépassé celle du mois de juillet 1930. Il faut souligner que pendant chaque mois cette année, la grosse recette a été supérieure à ce qu'elle avait été l'an dernier. Continuez cet excellent ouvrage!

Portant maintenant notre attention sur le pourcentage annuel, nous trouvons l'Espagne dans une situation enviable pendant le quatrième mois consécutif. Nous ne serions pas surpris si M. Messeri avait déjà choisi la place où il veut mettre le trophée de M. Zukor. Et parlant du chef des "Matadors," son cable à M. Seideman, imprimé dans un autre endroit de notre revue, réfléchit sincèrement l'esprit loyal de Paramount qui pénètre toute notre organisation.

La sagesse du système des quotes parts élastiques, sujettes à une révision tous les trimestres, au lieu d'une quote part annuelle, est encore démontrée à l'époque actuelle. De nombreux territoires souffrent de difficultés intérieures financières et politiques, et se trouveraient sérieusement handicapés si elles devaient tâcher d'atteindre les quotes parts fixées en janvier dernier. Ces bureaux ont été favorisés de l'attention sympathique de M. Seideman, et leurs quotes parts pour le troisième trimestre ont été ajustées en harmonie avec la situation intérieure. D'autre

part, les divisions qui se trouvent dans une situation plus favorable ont reçu une quote part plus élevée à atteindre, non pas dans l'idée de les punir, mais simplement pour égaliser les chances de tous les bureaux pour gagner le prix. Des lettres indiquant les nouvelles quotes parts et expliquant les raisons du changement ont été envoyées aux bureaux dont la quote part a été changée.

Souvenez-vous que ce troisième trimestre est "Pour M. Shauer"! Ce devrait être là pour vous un puissant stimulant pour faire de tout votre mieux!

"AN AMERICAN TRAGEDY"

ACCUEILLI par la plus imposante publicité en première page accordée à un film en ces cinq dernières années, "An American Tragedy" a fait ses débuts mondiaux au Criterion Theatre le 5 août devant des spectateurs qui ont payé jusque onze dollars pour un fauteuil.

Ce film est maintenant dans sa quatrième semaine à \$2.00 le fauteuil au prix fort et toutes les places vendues à chaque représentation. L'ouverture a rencontré le même succès dans de nombreuses grandes villes des Etats-Unis. "An American Tragedy" apparaît comme le plus important film dramatique que l'industrie ait jamais produit et une des plus grandes attractions au guichet de l'année.

Il y a peu de doute que cette production de Josef von Sternberg ait atteint des sommets artistiques dans la scène du tribunal, qui n'ont jamais été surpassés sur l'écran au point de vue de simple réalisme. Et aussi, le jeu de scène de Phillips Holmes, Sylvia Sidney et Frances Dee est aussi plein d'action et de puissance que l'on pourrait le désirer. La production tout entière constitue un puissant document humain sous une forme filmée. C'est une des véritablement grandes productions de tous les temps.



UN JOURNAL TECHNIQUE LOUE PARAMOUNT

"MOTION Picture Herald," l'un des plus importants journaux techniques des Etats-Unis, a consacré tout son numéro du 8 août à la louange de Paramount à l'occasion du 20e anniversaire de la fondation de notre compagnie. L'extrait suivant est pris de l'article de tête intitulé "L'Agrandissement de Paramount":

"Pendant deux décades entières les films Paramount se sont élevés au-dessus de l'horizon du monde de la distraction. Aujourd'hui la Paramount Publix Corporation, le fruit d'années de progrès et d'extension, célèbre ce succès par un Vingtième Anniversaire Jubilaire.

"Cette occasion est riche en prévisions aussi bien qu'en souvenirs. Quelle grande avance fera cette compagnie dans les prochaines vingt années? Elle est sortie d'une petite compagnie qui a payé \$18.75 d'impôts pendant sa première année et est devenue une compagnie de \$306.000.000 en 1931. Elle a grandi d'une petite organisation de production, tournant quelques films par saison, en une organisation qui en produit plus de deux cents par année. Elle a grandi d'une chaîne de salles d'exhibition à cinq sous à un vaste circuit de théâtres de luxe. Elle a grandi d'une petite compagnie de distribution en une organisation qui couvre tout le globe. Ses spectateurs ont passé de quelques centaines de milliers à des centaines de millions.

"Avcc ce passé, Paramount entre dans une nouvelle période de développement, équipée en ressources et expérience pour faire face constamment aux conditions changeantes du monde du spectacle.

"Avcc ses studios à Hollywood, New York, Londres et Paris, produisant des films en 13 différentes langues, avec son organisation de distribution ayant 44 succursales dans les Etats-Unis et au Canada, et 110 succursales dans les principaux pays du monde, et avec une chaîne mondiale de théâtres de luxe, Paramount entre en contact avec plus de gens dans le monde que n'importe quelle autre activité commerciale sous direction unique. Partout où l'on montre des films, de Capetown jusqu'à l'Extrême Orient, la marque Paramount est le symbole de la distraction.

"Maintenant Paramount commence une autre décennie de progrès avec la célébration de son vingtième anniversaire jubilaire — une célébration rendue possible par la puissance de prévoyance d'Adolph Zukor et l'élaboration de principes sains de récréation par une organisation mondiale d'impresarios.

BEAUTY PLUS!

Somehow or other, Claudette Colbert seems more stunningly beautiful in her latest production just released, "Secrets of a Secretary" than ever before. Photo, pictured on the left, shows her as she appears in one of the scenes of this dramatic society romance, which has made a strong hit with the moviegoing public, particularly the feminine fans.



FRENCH PRODUCTIONS!

A steady stream of French productions is pouring out of the Joinville studios and spilling its rich entertainment all over the French landscape. Photo above presents Mihalesco and Pierre Fresnay in "Marius." Below, Saint Granier (in feminine costume) in "Rien Que La Verite."



"SMILING LIEUTENANT"

QUATORZE semaines après sa première au Criterion Theatre, "The Smiling Lieutenant" vient de terminer sa tournée de Broadway au Rivoli Theatre, où il avait dénigraillé pour faire place à "An American Tragedy." Le chef d'œuvre Chevalier-Lubitsch a démontré que ni la chaleur, ni la pluie, ni la concurrence, ni la dépression n'a eu aucun effet sur sa puissance d'attraction. Et ce brillant succès se répète partout dans le pays.

A Dallas, Texas, des mesures extraordinaires ont dû être prises à minuit à l'avant première de ce film au Palace Theatre, quand une grande foule brisa l'entrée du théâtre en trouvant la salle comble. Une autre bande du "Smiling Lieutenant" dût être obtenue du bureau Paramount, et un autre théâtre du voisinage ouvert pour recevoir les mille personnes qui n'avaient pu obtenir accès dans la première salle.

La première représentation étrangère du "Smiling Lieutenant" eut lieu le 27 juillet au Carlton Theatre à Londres, où ce film obtint un énorme succès. Les revues de la presse étaient les plus enthousiastes que l'on eut jamais écrits sur aucun film, et les principaux exhibiteurs britanniques ont fait savoir par cable qu'ils sont sûrs d'énormes augmentations de recettes quand ce splendide film sera montré au grand public de toute la Grande Bretagne.

LA GERMANIA NUOVA AVANGUARDIA DEL CONCORSO

COME il possente Graf Zeppelin, le cui conquiste aeree senza precedenti sono ora nel dominio della storia, così la divisione tedesca della Paramount ha sorpassato le amichevoli sue concorrenti ed ha assunto una posizione di comando nella terza campagna trimestrale del concorso "Banner Year" della Legione Estera.

Questa è la prima volta in sei anni—dal 1925, allorché questi concorsi internazionali vennero iniziati—that la Germania è stata all'avanguardia. Ed è questa una conquista che conferisce particolare distinzione sui legionari di quel territorio perchè tutto il mondo sa che le condizioni della Germania sono attualmente deplorevoli.

La loro entrata linda nel mese di luglio rappresenta, con due eccezioni—febbraio dell'anno scorso e gennaio di quest'anno—il più grande volume di affari da essi accumulato negli ultimi dieci mesi, che, più o meno, coprono il periodo di generale depressione. Inoltre, la loro sensazionale percentuale del 134.05 è basata su di una quota aumentata.

Ma quel che certamente farà arrossire di orgoglio il volto di Gus Schaefer, direttore generale per la Germania e per l'Europa Centrale, si è il fatto che altri due uffici suoi, l'Austria e l'Olanda, occupano rispettivamente il secondo ed il terzo posto. I tedeschi hanno la parola per simili fenomeni—*kolossal!*

E dal momento che stiamo facendo dei complimenti, possiamo aggiungere tre hurrà per il Messico, che si è scagliato dal ventiduesimo al quinto posto, e per il Giappone, che dal venticattresimo ha progredito fino al settimo. La Francia, Portorico, la Zona del Canale, il Brasile e la Polonia sono le altre divisioni che hanno dimostrato importanti miglioramenti di posizione nelle ultime quattro settimane.

Siamo ben lieti di annunziare che la entrata totale versata dalla Legione Estera durante il mese di luglio ha sorpassato quella del luglio 1930. E val bene la pena di rilevare che ciascun mese quest'anno ha mostrato un sensibile aumento sul mese corrispondente dello scorso anno. Perseverate nel successo!

Volgendo ora la nostra attenzione alle percentuali annuali, troviamo la Spagna nella invidiabile posizione di avanguardia per il quarto mese consecutivo. E non ci sorprenderebbe menomamente di sentire che il Sig. Messeri abbia già scelto il luogo, secondo lui, più conveniente per mettere in bella mostra il trofeo Zukor. E a proposito del capo dei Mattatori, il suo cablogramma a Mr. Seidelman, che appare in altra pagina, è un fedele riflesso dello spirito di lealtà Paramount, che penetra tutta la sua organizzazione.

E ricordatevi che questo trezio trimestre è "Per Mr. Shauer!" E questo dovrebbe essere per voi un potente stimolo a fare quanto più vi è possibile!

IL TRIBUTO DI UN ORGANO COMMERCIALE ALLA PARAMOUNT



Benny, the pantomimic comedian of the comic section that appears in the "New York Telegram" and other newspapers throughout the country would rather see the Four Marx Brothers in "Monkey Business" than eat. Benny's creator, J. Carter Pusey, provided some of the comedy material for Harpo, silent member of the quartet.

"AN AMERICAN TRAGEDY"

PRECEDUTA dalla più grande fanfara di pubblicità di prima pagina che sia mai stata accordata ad una cinematografia negli ultimi cinque anni, "An American Tragedy" fece il suo debutto mondiale al Criterion Theatre il 5 agosto davanti ad un'udienza che aveva pagato persino undici dollari a testa.

Ora nella sua quarta settimana trionfale, con biglietti ad un massimo di 2 dollari ciascuno, esaurita ad ogni rappresentazione, e con inaugurazioni altrettanto riuscite in molte altre città attraverso gli Stati Uniti, "An American Tragedy" si impone come la più importante cinematografia drammatica parlata che sia stata prodotta dall'industria ed una delle maggiori attrazioni al Botteghino per l'anno in corso.

Non v'ha dubbio che questa produzione di Josef von Sternberg, basata sul libro di Theodore Dreiser di fama mondiale, è e continuerà ad essere la cinematografia più discussa dell'imminente stagione. La direzione creatrice di von Sternberg raggiunge nuove altezze artistiche nelle scene di tribunale, che, dal punto di vista del più stringente realismo, non sono mai state sopravvissute sullo schermo. E l'interpretazione di Phillips Holmes Sylvia Sidney e Frances Dee è vivificata da tale drammaticità e suscita un si alto grado di commozione da soddisfare i più esigenti. L'intera produzione rappresenta un potente documento umano in forma di film. È una delle cinematografie veramente grandi di qualsiasi epoca.

"SMILING LIEUTENANT"

Dopo quattordici settimane dalla sua apertura al Criterion Theatre, "The Smiling Lieutenant" ha chiuso la sua scrittura in Broadway al Rivoli Theatre, dove era stato trasferito per dar luogo a "An American Tragedy." Il capolavoro Chevalier-Lubitsch ha dimostrato che nè il caldo nè la pioggia, nè la concorrenza nè la depressione hanno influenzato il suo potere magnetico. Ed il suo clamoroso successo di New York si è rinnovato in tutta la nazione.

A Dallas, nel Texas, dovettero esser prese imprevedute misure alla sua première generale di mezzanotte all'inaugurazione del film al Palace Theatre, allorché una gran folla fracassò la porta d'ingresso dopo aver constatato che il teatro era pieno. Una copia addizionale del film venne procurata in tutta fretta dall'agenzia Paramount, ed un altro teatro vicino venne aperto per soddisfare le esigenze di oltre un migliaio di appassionati che erano rimasti fuori.

La iniziale presentazione all'estero di "The Smiling Lieutenant" ebbe luogo il 27 luglio al Carlton Theatre di Londra, dove venne salutata da un clamoroso successo. I commenti della stampa furono i più entusiastici che siano stati mai ricevuti da una cinematografia e da notizie telegrafiche ricevute risulta che i più importanti esibitori inglesi sono oltremodo entusiastici per gli straordinari incassi da prevedersi al botteghino quando questo film "non plus ultra" verrà distribuito per tutta la Gran Bretagna.

IL "Motion Picture Herald," uno dei più accreditati organi di commercio degli Stati Uniti, dedica il suo interno numero dell'8 agosto a rendere omaggio alla Paramount, in occasione del ventesimo anniversario della nostra compagnia. Il seguente estratto è stato preso dall'articolo d'introduzione intitolato "L'ascesa della Paramount."

"Per ben vent'anni le Cinematografie Paramount hanno illuminato l'orizzonte del divertimento in tutto il mondo. Oggi la Paramount Publix Corporation, il risultato di anni di sviluppo e di espansione, celebra questo trionfo col Giubileo del suo Ventesimo Anniversario.

"Una simile occasione giustifica aspettativa non solo, ma anche retrospettiva. Quali grandi progressi compierà questa compagnia nei suoi venti anni a venire? Crebbe da una piccola compagnia che, nel suo primo anno di vita, versò Dollari 18,75 di tasse fino a divenire una corporazione con 306.000.000 dollari di capitale nel 1931. Crebbe da una piccola società di produzione, che metteva sul mercato un limitato numero di cinematografie ogni stagione, fino ad una organizzazione che ne produce oltre duecento all'anno. Crebbe da una catena di casotti da nickelino fino ad un vasto circuito di teatri di lusso. Crebbe da una piccola compagnia di distribuzione fino a divenire una organizzazione con rete mondiale, che fornisce il divertimento dello schermo alle settanta nazioni più importanti del globo. I suoi spettatori crebbero da poche centinaia di migliaia fino a centinaia di milioni di persone.

"Preceduta da una simile storia, la Paramount entra ora in un nuovo periodo di sviluppo, ben preparata in risorse ed in esperienza per soddisfare le richieste costantemente mutevoli del commercio cinematografico.

"Con teatri di produzione ad Hollywood a New York, a Londra ed a Parigi, i quali mettono sul mercato films in tredici lingue diverse; con una rete di distribuzione avente quarantaquattro succursali negli Stati Uniti e nel Canada e 110 succursali nelle settanta più importanti nazioni del mondo, e con circuito mondiale di teatri di lusso Paramount, essa viene a contatto con le vite di più persone nel mondo che qualsiasi altra attività commerciale sotto una direzione unica. Ovunque si proiettino cinematografie, da Capetown fino all'Asia Orientale, la marca di fabbrica Paramount è simbolo di divertimento.

"Ora la Paramount inizia un'altra decade di progresso con la celebrazione del Giubileo del suo Ventesimo Anniversario—una celebrazione resa possibile dalla larghezza di vedute di Adolfo Zukor e dall'applicazione di sani principi di divertimento da parte di una organizzazione mondiale di artisti."



MONKEY BUSINESS



*The Clowning Glory of the
FOUR MARX BROTHERS*

"AMERICAN TRAGEDY"

"EINE amerikanische Tragödie" maechte ihr Weltdebut am 5. August im Criterion Theater vor einer Zuschauerschaft, welche bis elf Dollar pro Billet bezahlte.

Es ist wohl in den letzten fünf Jahren keinem Film eine derartige Vorpropaganda zuteil geworden, wie sie "Eine amerikanische Tragödie" erlebte. Als Resultat wird dieser Monumentalfilm nun schon seit vier Wochen bei einem Höchsteintrittspreis von zwei Dollar vorgeführt und eine jede Vorstellung ist ausverkauft.

"Eine amerikanische Tragödie" hat inzwischen bereits in vielen anderen Hauptstädten in den Vereinigten Staaten seine Premiere erlebt und allerwärts einen derartigen Erfolg gezeigt, welcher den Film zu einem der hervorragendsten dramatischen Sprechfilme stempelt, der gut als einer der grössten Kassenschlager dieses Jahres bezeichnet werden kann.

Es besteht kein Zweifel darüber, dass diese Josef von Sternberg Produktion, welche Theodore Dreiser's weltberühmtem Roman zugrunde liegt, nicht nur augenblicklich der meist diskutierte Film ist, sondern dass er es in der ganzen Saison bleiben wird. Von Sternberg's schöpferische Regie erreicht mit den Gerichtsszenen neue Gipfel der Kunst, denn so wahrheitgetreu ist noch nie eine Gerichtsverhandlung auf der Leinwand portraitiert worden. Die schauspielerischen Leistungen von Phillips Holmes, Sylvia Sidney und Franees Dee sind so aufrichtig wie man sie sich nur wünschen kann. Der ganze Film präsentiert ein paekendes Kultur Dokument in filmischer Form. Es ist ein wirklicher Grossfilm der noch nach fünfzig Jahren nichts von seinem Wert eingebüßt haben wird.

FACHZEITSCHRIFT LOBT PARAMOUNT

"MOTION Picture Herald," eine der wichtigsten Fächerzeitschriften in den Vereinigten Staaten, widmete anlässlich Paramount's 20. Jubiläum seine Nummer vom 8. August ausschliesslich unserer Firma. Nachfolgend geben wir einen Auszug aus dem Leitartikel wieder, welcher die Ueberschrift "Paramount Aufstieg" trägt.

"Zwei Jahrzehnte lang befinden sich Paramount Filme nun schon am Vergnügenshorizont der Welt. Als Belohnung für ihre jahrelange Ausdehnung und Erweiterung kann die Paramount Publix Corporation heute ihren zwanzigsten Geburtstag feiern.

"Dieses Ereignis gibt gleichzeitig Anlass für einen Vor- und Rückblick. Welehe bedeutenden Fortschritte wird diese Firma in den nächsten zwanzig Jahren machen? Im ersten Jahre ihres Bestehens zahlte die Firma \$18,75 Steuern und überwand dann im Laufe der Jahre alle Entwicklungsstadien bis aus der unscheinbaren Firma ein \$306,000,000.—Unternehmen wurde. Paramount entwickelte sich aus einer kleinen produzierenden Filmgesellschaft die einige Filme in der Saison herstellte zu einer Organisation die über 200 Filme pro Jahr inszeniert. Aus einer Reihe Jahrmarkt Schaumbuden wurde eine weit ausgedehnte Kette erstklassiger Lichtspielhäuser. Aus der kleinen Verleihgesellschaft erblühte eine



PERFECTLY TOPPING!

Here's a caricaturist's conception (E. Stone of Hollywood) of Clive Brook, the suave, polished, sophisticated English gentleman, with his Ascot tie 'n everything. Nevertheless, the popular Paramount featured player, in his currently released picture, "Silence," shows that he can step out of his accustomed role and give a performance that ranks with the best character acting ever seen on the screen. It's a triumph of mind over matter—or versatility over habitual reserve.

international bekannte Organisation, welche die siebzig wichtigsten Länder unserer Erde mit Filmen versieht. Und aus den Zuschauern welche einst höchstens ein paar Hunderttausend waren, sind heute Milliarden und Abermilliarden geworden.

"Mit diesem Rekord betritt die Paramount eine neue Periode der Entwicklung, ausgestattet mit allen Mitteln und Erfahrungen um den stets wechselnden Ansprüchen an Filmunterhaltung gerecht werden zu können.

"Paramount hat Ateliers in Hollywood, New York, London und Paris in denen Filme in dreizehn verschiedenen Sprachen produziert werden. Die Verleihorganisation umfasst vierundvierzig Filialen in den Vereinigten Staaten und Kanada und weitere 110 Filialen in den siebzig bedeutendsten Ländern der Welt; und mit einer um die ganze Erde reichenden Kette von erstklassigen Lichtspielhäusern berührt die Paramount das Leben von mehr Menschen als es irgend ein anderes kommerzielles Unternehmen unter einer Leitung vermöchte. Ueberall wo Filme gezeigt werden, von Capetown bis zum östlichsten Asien, bedeutet die Paramount Schutzmarke das Symbol für gute Unterhaltung.

"Mit der Feier ihres zwanzigsten Jubiläums betritt die Paramount Filmgesellschaft ein neues Jahrzehnt des Fortschrittes. Möge sie ihre Erfolge auf der ganzen Linie, die nur durch Adolph Zukor's Umsicht und durch die Ausarbeitung gesunder Unterhaltungsprinzipien von einer international verbreiteten Organisation von Schauleuten möglich waren, vervielfachen."

DEUTSCHLAND VORAN!

GLEICH dem mächtigen Graf Zeppelin, welcher majestatisch und unberührt vom fieberhaften Streben aller Länder, einen besseren grösseren Zep zu erbauen, durch die Lüfte zieht, hat die deutsche Filiale der Paramount plötzlich über Nacht spielend alle Rivalen übertroffen und die Führerschaft im dritten Quartal des "Banner Jahr" Wettbewerbes der Auslandsabteilung übernommen.

Es ist dieses das erste Mal seit sechs Jahren — also zum ersten Mal seit dem Beginn der internationalen Wettbewerbe im Jahre 1925 — dass Deutschland eine führende Stellung im Kontest einnimmt. Die Grösse dieser hervorragenden Leistung kann man erst dann voll erfassen, wenn man bedenkt, dass die deutschen Legionaire ihren Sieg zu der Zeit tätigten, als es um die ganze wirtschaftliche Lage Deutschlands trauriger denn je bestellt war.

Ausser Februar letzten Jahres und Januar diesen Jahres waren Deutschland's Bruttoeinnahmen im Monat Juli die höchsten während der verflossenen achtzehn Monate, also ungefähr während der ganzen Zeit des schlechtesten Geschäftsganges in Deutschland. Ausserdem darf nicht vergessen werden, dass Deutschland seinen sensationellen Prozentsatz von 134,05 bei erhöhten Quoten errungen hat.

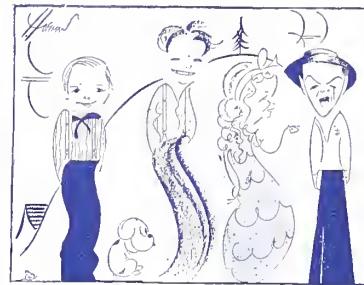
Wenn Gus Schaefer — der General Manager für Deutschland und Zentraleuropa — ob Deutschland's Sieg noch nicht übers ganze Gesicht strahlt, so wird er sicherlich alles Fehlende nachholen, wenn er erfährt, dass zwei weitere seiner Filialen, und zwar Oesterreich und die Niederlande, den zweiten resp. dritten Platz im Kontest eingenommen haben. In Deutschland wir man sagen: *kolossal!*

Und da wir nun schon einmal dabei sind Lobe zu spenden, wollen wir nicht Mexiko und Japan vergessen. Mexiko rückte in diesem Monat vom zweizwanzigsten zum fünften Platz vor und Japan machte einen Riesensprung von der vierundzwanzigsten zur siebenten Stelle. Frankreich, Porto Rico, die Panama Kanal Zone, Brasilien und Polen sind andere Abteilungen, welche in den letzten vier Wochen grosse Vorsprünge gemacht haben.

Es ist uns ferner eine grosse Freude die Mitteilung zu machen, dass die gesamten Einnahmen der Auslandsabteilung im Monat Juli die des gleichen Monats im Vorjahr überschritten haben. Bis jetzt hat ein jeder Monat dieses Jahres einen merklichen Vorsprung über den des vorigen Jahres aufweisen können. Nur immer so weiter arbeiten!

Und nun zu den Jahresständen. Spanien ist noch immer der benedenswerte Erste und zwar jetzt schon im vierten Monat. Wir würden nicht weiter überrascht sein zu erfahren, dass Mr. Messeri bereits einen Platz für die Zukor Trophäe in seinem Büro gewählt hat. In dem an Mr. Seidelman gerichteten Kabel, welches auf einer anderen Seite zum Abdruck gelangte, spiegelt sich deutlich der aufrichtige tatkräftige Paramount Geist wieder, von dem Mr. Messeri s Organisation durchdrungen ist.

Gerade jetzt bietet sich wieder ein-



"HUCKLEBERRY FINN"

This is how Jackie Coogan, Junior Durkin, Mitzie Green and Jackie Searl impressed Artist Hoffman, who recorded his reel impressions of these Mark Twain characters in the "N. Y. Americana."

"SMILING LIEUTENANT"

VIERZEHN Wochen nachdem "The Smiling Lieutenant" seine Premiere im Criterion Theater erlebte, beendete dieser Film sein Broadway Engagement im Rivoli Theater, in welches er übersiedelte um einer "Amerikanischen Tragödie" Platz zu machen. Das Chevalier-Lubitsch Mcisterwerk bewies, dass weder Hitze noch Unwetter, Konkurrenz noch schlechte Zeiten an der Zugkraft eines guten Filmes rütteln können. "The Smiling Lieutenant" verdoppelt seinen unerhörten New Yorker Erfolg nunmehr in der Provinz.

In Dallas, Texas, musste bei der Mitternacht Premiere dieses Filmes im Palace Theatre das Ueberfallkommando alarmiert werden als das Schild 'Ausverkauft' ausgehängt wurde. Die abgewiesenen Filmfreunde verübten einen Sturm auf den Eingang und demolierten die Theaterfront erheblich. Daraufhin setzte sich die geschäftstüchtige Theaterleitung mit der Paramount Verleihstelle in Verbindung. Es wurde eine weitere Kopie des Filmes bestellt und in wenigen Minuten abgeliefert. Diese Kopie wurde in einem anderen in der Nähe des Palace Theaters befindlichen Liehtspielhause untergebracht und die Vorstellung konnte beginnen.

mal ein Beweis dafür, wie weit unsere Führer in die Zukunft blicken. Denn hätten wir statt vierteljährlich sich ändernde Quoten eine feste Jahresquote, was würden da die vielen Filialen machen, die sich in Ländern befinden, die schwer unter finanziellen und interpolitischen Störungen leiden oder gelitten haben? Mr. Seidelman hat aber vorgesorgt und die Quoten der betroffenen Filialen herabgesetzt und anderen Filialen in besser situierten Ländern erhöhte Quoten zuerteilt. Die Emporenschraubung darf aber nicht als eine Strafe angesehen werden, denn sie verbürgt doch nur allen Kontestteilnehmern gleiche Möglichkeiten zum Siegen. Einer jeden Filiale, deren Quote geändert worden ist, wurde ein Sechsteil überwands in dem erklärt wird, aus welchem Grund die Quote für die betreffende Filiale geändert werden musste.

Vergessen Sie nicht einen Augenblick, dass dieses dritte Quartal "Für Mr. Shauer" ist. Eine Tatsache, die einen jeden Legionair anspornen sollte wirklich sein Aeusserstes zu leisten!



Behind the Screen in

PAUL LUKAS TO STAR IN
"THE BELOVED BACHELOR,"



Paul Lukas

THE title of Paul Lukas' first starring vehicle for Paramount has now been set as "The Beloved Bachelor." The supporting cast is headed by Vivienne Osborne, Dorothy Jordan, Charlie Ruggles, Marjorie Gateson, and John Breeden.

"The Beloved Bachelor" will be directed by Lloyd Corrigan, who will work with Raymond Griffith, erstwhile Paramount star who is now a writer, and Sidney Buchman, Broadway playwright, in the preparation of the screen story.

PARAMOUNT BUYS STAGE HIT, "AS HUSBANDS GO"

"As Husbands Go," Broadway stage success of this season, included as one of the ten best plays of 1930-31 just announced for publication in Burns Mantle's annual volume of honor dramas, has been purchased for motion picture production by Paramount.

With locales in Paris and the Middle-West, the play is described as a comedy-drama, which treats the triangle situation in a new and modern manner.

CHATTERTON CHOSEN "QUEEN OF MOVIES"

RUTH CHATTERTON has just been adjudged "Queen of the Movies" in a vote in which twenty-eight important Hollywood motion picture stars cast ballots, each choosing his favorite male and female star.

Greta Garbo was second, followed by Maurice Chevalier as "King of the Movies" George Arliss, Marlene Dietrich, Ronald Colman, Gary Cooper and Claudette Colbert.

ANNA MAY WONG, JUNIOR DURKIN, ARE RE-SIGNED

FROSTED Yellow Willows, or Anna May Wong, to give her Americanized name to the Oriental actress, who recently returned to Hollywood for her American talking film debut in "Daughter of the Dragon," has been signed to a new contract as a Paramount featured player.

Junior Durkin, who appears in the title role of "Huckleberry Finn," has signed a contract to appear in two more Paramount pictures. The first of these two pictures will be "Tom Sawyer, Detective" a story of childhood and mystery based on the works of Mark Twain.



Anna May Wong

4-YEAR-OLD JERRY TUCKER GETS CONTRACT

JERRY TUCKER, four-year-old red-head, has been lifted from the juvenile extra ranks and placed under long-term contract by the Paramount studios in Hollywood.

In Hollywood only a year, the lad, youngest ever given a Paramount contract, made an impression through his recitations of character poems. During his brief career in the film



Jerry Tucker

city, Jerry gained prominence through a weekly appearance over Big Brother Ken's radio hour at Station KNX.

Jerry first attracted attention at the Paramount studios when he worked as an extra in "Forbidden Adventure" and recited during idle moments. The youth knows more than 100 poems. His parents are non-professionals from Chicago.

RUTH CHATTERTON'S NEXT TO BE "ONCE A LADY"

"Once A Lady" is the definite title of Ruth Chatterton's next starring picture, tentatively known as "Notoriety," which is being directed by Guthrie McClintic, former stage producer and director, from Zoe Akins' screen play.

The supporting cast includes Geoffrey Kerr, Ivor Novello, Dorothy Tree, Juliette Compton, Regis Toomey, Herbert Bunston, Claude King and Stella Moore.

COLBERT HEARS RADIOCAST OF SONG NAMED AFTER HER

SITTING comfortably in her dressing room at the New York studio, Claudette Colbert recently heard herself honored in a somewhat novel manner.

At the appointed time, a halt in the shooting of night scenes for "Blind Cargo," tentative title of her latest production was called, and Miss Colbert, accompanied by Gary Cooper, her co-star, and Director Edward Sloman, retired to Miss Colbert's dressing room.

There the trio heard, for the first time, the strains of "Claudette," a new waltz tune being broadcast from Station KNX, Los Angeles, over the nation-wide network. An admirer of Miss Colbert, Vincent de Rubertis, a musician in the Los Angeles Philharmonic Orchestra, composed the number and dedicated it to the star.

MISS BANKHEAD, PICHEL TO MAKE "THE CHEAT"

TALLULAH BANKHEAD is being starred in "The Cheat" as her next picture, and Irving Pichel plays the principal masculine role. Others in the cast include Harvey Stephens, Jay Fassett, Ann Andrews, William Ingersoll, Henry Warwick, Frank Monroe, William Bonelli and Arthur Hohl.

Production has already started at the New York studio under the direction of George Abbott.

"The Cheat," written for the screen by Henry Hervey from the story by Hector Turnbull, made motion picture history when it was first produced fifteen years ago with Fanny Ward and Sessue Hayakawa in the stellar roles. In the forthcoming version the character to be played by Pichel will be that of an Occidental rather than an Oriental.

GAUCHO NAVAL CADETS VISIT N. Y. STUDIO!



A FRIENDLY INVASION!

Fifty midshipmen from the Argentine training ship, "Presidente Sarmiento," were guests of our New York studio on July 31. A short talking film was made of their visit. Top photo shows them lined up outside the studio. Bottom group includes left to right: Arthur Cozine, studio manager; Mrs. Crisp of the Washington office of the Hays organization; Commander Francisco Lajous, commanding officer of the ship; and Eddie Ugast, of the Home Office foreign department. Commander Lajous was so impressed with the warmth of the welcome extended to him and his men and the many kindnesses and courtesies shown them by the entire studio staff that he wrote Mr. Adolph Zukor a personal letter of appreciation. The talking film will be exhibited in Argentina.



Tallulah Bankhead

Paramount Studios



"DR. JEKYLL-MR. HYDE" IN WORK ON BIG SCALE

A NOTABLE cast is being assembled to support Fredric March in "Dr. Jekyll and Mr. Hyde," which the West Coast studio is preparing to make on an ambitious scale. The two leading feminine characterizations opposite March, who will play the dual title role, have been assigned to Miriam Hopkins and Rose Hobart. Other important parts have been entrusted to Halliwell Hobbes, well known Broadway stage player, and Edgar Norton, famed for his comedy roles.

Hans Dreier, one of the most noted film art directors, has been commissioned to execute the art work, which embraces thirty-five distinct settings. These will range in size from the private laboratory of Dr. Jekyll to a long London street, and in character from a tawdry music hall to the ballroom of an exclusive mansion. It may be of interest to mention that Hans Dreier, one of the few unit art directors under contract to a film organization, has been with Paramount for ten years, part of the time in Berlin.

Karl Struss, one of the recognized leaders in camera work in the industry, will handle the chief cinematographic duties. With director Rouben Mamoulian, Struss is working out the secret transformation scenes of Fredric March in his transition between Jekyll and Hyde. He will also evolve eerie lighting effects.

Below we show you Fredric March in one of the disarming makeups he wears in the picture. Advance screen tests indicate that March is the ideal character for the part, and will unquestionably create as big a sensation in the role as did John Barrymore in the silent version back in 1920.



Fredric March in Makeup!

ROSITA MORENO FEATURED IN SECOND PARAMOUNT BRITISH FILM, "STAMBOUL"—ALSO IN SPANISH

WITH the first Paramount British film, "These Charming People," successfully launched at the Plaza Theatre, London, the Paramount studios at Elstree are putting the finishing touches on their second production "Stamboul," of which a Spanish version was made as well.

In both versions, which were directed by Dimitri Buchowetski, Rosita Moreno is featured in the leading feminine role—a part that calls for exceptional dramatic ability, that of a wife, married to an unfaithful hus-



Rosita Moreno

because of her love for her son, Warwick Ward, who will be remembered for his work with Emil Jannings and Lya de Putti in "Variety," has the male lead opposite Miss Moreno in the English production. Carlos San Martin, talented Spanish actor, holds similar honors in the Spanish version.

As the title suggests, "Stamboul" has a Turkish background, and the inside report is that Holmes Paul, art director, has surpassed himself in designing the interior and exterior settings, which authentically reproduce the colorful atmosphere of Turkey.



JAPANESE FENCERS!

Sessue Hayakawa (in white jacket), who makes his film return in "Daughter of the Dragon," entertained members of the Waseda University-championship fencing team at the Hollywood studios, where they gave an exhibition of their skill.

NANCY CARROLL, PHILLIPS HOLMES HEAD CAST IN "THE MAN I KILLED," LUBITSCH PRODUCTION

AS a reward for his outstanding work in "An American Tragedy," Phillips Holmes has been handed the male lead in the new Ernst Lubitsch production, "The Man I Killed." Nancy Carroll will portray the chief feminine role. This is the third time these two have played together.

The story, adapted from the Paris stage hit of the same name by Maurice



Phillips Holmes

Rostand, revolves around a conscience-stricken French soldier who kills a German youth during the war. This latter role will be played by Tom Douglas. The only other player thus far cast is Louise Carter, well-known on the Broadway stage.

Although the picture has a war angle, Lubitsch plans to stress the human and dramatic side of the story.



Jack Oakie Goes Collegiate!

OAKIE ASSIGNED COMEDY ROLE IN "TOUCHDOWN"

JACK OAKIE has been assigned the comedy interest in "Touchdown," Paramount's filmization of Francis Wallace's latest novel of collegiate football, "Stadium."

In order to join the cast, which includes Richard Arlen, Peggy Shannon (replacing Dorothy Tree), Charles Starrett, Regis Toomey, George Barbier, Frank Sheridan and Charles D. Brown, Oakie was taken out of the cast of "Come On Marines."

Francis Wallace is doing the screen treatment of his story in collaboration with John Goodrich. Norman McLeod will direct.

"Racehorse" Russ Saunders, All-American quarterback, has been signed as technical adviser. Besides seeing that authenticity is carried out in all sequences of the story, Saunders will play a small part in the film in company with a group of well known football players.

Already ten former collegiate grid stars have been gathered to play on the opposing squads in the picture. With one exception, all the football players are former University of Southern California gridmen. They were signed early because they are already in Hollywood, but stars of other colleges are being rapidly lined up. All are now out of collegiate competition and several are high school coaches.

With the football season just around the corner, Paramount plans to make "Touchdown" on a spectacular scale, so as to be ready with a big picture when public interest in the subject is at fever heat.

UMA PUBLICAÇÃO ELOGIA A PARAMOUNT

POR ocasião do vigésimo aniversário da Paramount, o magazine gremial "Motion Picture Herald," que é um dos primeiros paladinos da industria norte-americana do filme, dedicou em sua edição de Agosto altos elogios à Paramount São do seu esplêndido artigo os períodos que abraçamos:

"Durante dois decenios, os filmes Paramount têm marcado para si um logar de distinção entre os públicos de todo o mundo. A Paramount Publix Corporation, fruto de anos de trabalho e de dedicação em prol da industria do cinema, festeja com justo regozijo o seu vigésimo aniversário.

"A ocasião é das que exigem um olhar não só ao passado, mas também ao amplo futuro que se lhe depara. Que novos aperfeiçoamentos terá a Paramount a incorporar nos próximos vinte anos? Começando como empresa modesta, que pagou \$18.75 de imposto no primeiro ano de sua existencia, hoje, em 1931, vêmo-la senhora de uma organização gigantesca, com o capital de 306 milhões de dólares. Oferecia um programa pequeno de filmes em cada temporada, e, hoje, chega a lançar mais de duzentas produções ao ano. Dispunha de uma pequena linha de teatrinhos, e conta actualmente com um vasto circuito de majestosas casas de grande luxo. De pequena companhia distribuidora passou a ser uma organização que abarca todo o mundo e distribue filmes aos setenta países mais importantes do globo. O seu público, que era de uns poucos milhares, atinge hoje á cifra incrivel de centenas de milhões.

"Firmada em tão solido "haver," a Paramount entra num segundo periodo de desenvolvimento, e, aparelhada com os recursos da experiência, prepara-se para levar ao maximo o esplendor e a estética do espectáculo cinematográfico.

"Com estudos em Hollywood, Londres e Paris, onde se filmam produções em treze linguas diferentes; com uma organização distribuidora que dispõe de quarenta e quatro sucursais nos Estados Unidos e no Canadá e cento e dez filiais nos setenta países mais importantes do mundo; com um circuito de cine-teatros de todo o luxo nos dominios da Republica e varias casas de exibição no estrangeiro, a Paramount é a entidade comercial cujas actividades abrangem a maior numero de pessoas. Onde quer que se exibam filmes cinematográficos de uma a outra ponta da rosa dos ventos, a marca da Paramount é tida como símbolo do bom espectáculo.

"Inicia agora a Paramount outro decenio de progresso com a comemoração do seu vigésimo aniversario, comemoração que se fez possível pela visão ampla de Adolph Zukor e pela aplicação dos seus justos princípios ao negocio cinematográfico. Numa organização internacional como a sua, servida por pessoas entendidas, o exito economico é uma derivante lógica."



THREE IN ONE!

You've heard of Cerberus, the mythical three-headed beast who guarded the entrance to the infernal regions—well he's outdone by Wynne Gibson and a Paramount photographer in the photo pictured here.

"O TENENTE SEDUTOR"

DEPOIS de quatorze semanas na tela do Criterion, despediu-se dalí o "Tenente Sedutor" para dar lugar á estreia de "Uma Tragédia Americana." Mas a obra máxima de Chevalier-Lubitsch não podia abandonar assim a Broadway. A sua re-instalação no "Rivoli," um pouco mais acima, na mesma Broadway, encontrou o mesmo apoio do publico, que continua a pagar em massa as suas entradas.

Mas o exito do filme de Chevalier passa de Nova York a todas as outras cidades norte-americanas onde ele foi já estreiado.

Na cidade de Dallas (Texas) houve quasi um motim por ocasião da exibição do "Tenente Sedutor" num sessão privada, depois da meia noite. O povo juntou-se á frente do teatro, pedindo para que lhe mostrassem o filme. E, na pressão do momento, tiveram os empresarios de arranjar outra cópia do filme e exibi-la num cine-teatro vizinho.



CHIP OFF THE OLD BLOCK!

That hoary adage, "Like father, like son," becomes "Like father, like daughter" in "Daughter of the Dragon" for Anna May Wong proves to be just as bad as her real father Warner (Fu Manchu) Oland.

A ALEMANHA ESTÁ NA FRENTE DE TODOS!

COMO o "Graf Zeppelin," cujo trajecto pelas regiões polares foi um "record" de grande eficiencia e coragem, assim a divisão alemanha da Paramount, numa bonita e entusiástica demonstração de coragem e actividade, bateu a todas as rivais e colocou-se na linha de vitória, no terceiro trimestre do Concurso "Banner Year."

E' esta a primeira vez, desde 1925, quando estas competições internacionais tiveram começo, que a Alemanha se coloca na dianteira. E, na verdade, um acontecimento digno de todos os elogios, pois as condições económicas da Alemanha têm sido as piores nestes ultimos tempos.

A receita da divisão alemanha referente ao mês de Junho, com exceção das de Fevereiro do ano passado e Janeiro deste ano, foi a maior obtida nos ultimos dezoito meses. Isto cresce de merecimento quando notamos que a sua percentagem de 134.05 foi obtida sobre o recente aumento de quota. Depois, ha ainda a considerar que a divisão de Mr. Schaefer, que controla Alemanha e Europa Central teve dois de seus departamentos, a Austria e a Hollanda, em segundo e terceiro lugar, respectivamente, facto este que merece o adjetivo de *kolossal*, como dizem os alemães.

E enquanto estamos na maré dos parabens, vamos dar tres vivas ao Mexico, que acaba de saltar do degrau vigésimo-setimo para o quinto, e outros tantos ao Japão, que passou do vigésimo-quarto para o sétimo. A França, Porto Rico, Zona-do-Canal, Brasil e Polonia são outras divisões cujas rendas aumentaram bastante nas ultimas semanas.

Assim, notamos com satisfação que a renda total do nosso departamento estrangeiro foi maior em Julho ultimo do que no mesmo mês do anno passado. Mas, como já antes dissemos, a renda geral de todos os meses deste ano tem sido maior do que em igual periodo do anno ultimo. Uma esplendida prova!

Tratando agora da percentagem anual, encontramos que a Espanha colocou se em posição invejável nos ultimos quatro meses. Não duvidamos que Mr. Messeri já tenha o lugar preparado para o Troféu-Zukor. Assim julgamos porque um telegrama que o chefe dos "Mata-dores" mandou a Mr. Seidelman, o qual vai em outra pagina, dá mostras do entusiasmo que vai por terras de Espanha e plagas de Portugal.

O novo sistema de quotas trimestrais em lugar das quotas rígidas para todo o ano, tem dado os melhores resultados. Assim, muitos dos territorios, que sofriam com a depressão económica, puderam se ajustar ás condições reinantes, e que nunca se teria dado se estivessem ainda sob a quota estabelecida em Janeiro.

Mr. Seidelman tem recebido comunicados de varios divisões e em obediencia ás condições locaes foram as suas quotas modificadas em relação ás dificuldades de cada



SPIRIT OF HALLOWE'EN!

This photo is a combination of Sooky, Skippy and Spooky, for you've got Robert Coogan, Jackie Cooper and the witch on her broom. Looks like the kids are getting ready for Hallowe'en!

"UMA TRAGÉDIA AMERICANA"

AUSPICIADA pela melhor e maior propaganda com que tenha contado filme algum neste ultimos cinco anos, "Uma Tragédia Americana" recebeu a consagração do publico, na tela do Criterion, na noite de 5 de agosto, pagando-se as entradas á razão de cinco dólares cada uma.

Correndo agora em sua quarta semana de exibição, continua o publico no mesmo entusiasmo dos premeiros dias. E' que a versão da obra formidavel de Theodore Dreiser tem por trás de si um publico numeroso.

Não ha duvida que esta produção de Josef von Sternberg, inspirado na famosa novela do Zola americano, irá permanecer na tela do Criterion durante muitas semanas cerradas. O talento creador de Sternberg brilha em "Uma Tragédia American" como nunca; é que o asunto deste filme exigia um director de genio.

A sua interpretação, bem cuidada em tudo, está a cargo de Phillips Holmes, Sylvia Sidney e Frances Dee, que tomam a si os principais papeis. Mas a seu elenco, a passar dali, é brilhante e numeroso.

"Uma Tragédia Americana" é um filme soberbo, que se cinge á vida e á realidade da arte em todas as suas minúcias.

um. Por outro lado, as divisões mais favorecidas, recebem maior carga nas suas quotas, conforme foi anunciado por carta a todos os agentes e sub-directores no estrangeiro. Desta maneira, ninguem o poderá negar, faz-se automaticamente o equilibrio das finanças gerais do nosso departamento.

Lembrai-vos de que no presente trimestre está a premio o Troféu-Shauer! A ele, pois, e com o entusiasmo que esse nome vos possa despertar!

SHOWMANSHIP

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LONDON JULY 27 1931

SEIDELMAN FAMFILM NEW YORK

CHARMING PEOPLE OPENED VERY SATISFACTORILY PLAZA—PRESS VERY GENEROUS MANY CLAIMING BEST BRITISH PICTURE YET MADE—WE ANTICIPATE STRONG BOOKINGS.

GRAHAM

LONDON JULY 28 1931

SEIDELMAN FAMFILM NEW YORK

PLEASED INFORM YOU SMILING LIEUTENANT OPENED CARLTON MONDAY NIGHT—WONDERFUL SUCCESS VERY FINE PRESS EXHIBITORS ENTHUSIASTIC—WE PREDICT FINE BUSINESS—THIS RESULT ESPECIALLY GRATIFYING TO ME IN VIEW OF VERY DELICATE CENSOR SITUATION AND RESULTS ACHIEVED BY CAREFUL EDITING.

GRAHAM

PARIS AUGUST 21 1931

SEIDELMAN FAMFILM NEW YORK

RIVE GAUCHE OPENED TODAY PARAMOUNT THEATRE TOPPING ALL FRIDAY BUSINESS CHEVALIER PICTURES EXCEPTED—FEATURE AND JOINVILLE SHORT BOTH WARMLY RECEIVED.

SOUHAMI-ULLMANN

STOCKHOLM AUGUST 21 1931

SEIDELMAN FAMFILM NEW YORK

CHINA THEATRE OPENED SEASON LAST NIGHT WITH DISHONORED—BOTH SHOWS SOLD OUT SEVERAL HUNDRED PEOPLE TURNED AWAY—PRESS UNANIMOUSLY ACCLAIMS PARAMOUNT WITH THIS PRODUCTION HAS COMPLETELY MASTERED SCIENCE PRODUCING TALKIES—STERNBERG DIETRICH SCORED TREMENDOUSLY THEIR RESPECTIVE PERFORMANCES—EXPECT RECORD RUN—TABU RUNNING STRONG FOURTH WEEK OLYMPIA WILL SURELY REMAIN THIS THEATRE UNTIL OCTOBER—IT IS A REAL SHAUER START REGARDS.

YORK

TRIBUTES TO QUALITY PRODUCT!

These glad tidings from London, Paris and Stockholm amply bear out the thought of expressed in these pages that good pictures are depression-proof. From one end of the world to the other, Paramount pictures, backed by Paramount showmanship, continue to promote prosperity and belie the cry of hard times. Mr. Shauer is right—it's a box office Jubilee!

LONDON CRITICS RAVE OVER CHEVALIER FILM

THOSE staid London critics threw their conservative British attitude toward American talkies out of the window when faced with the duty of reviewing "The Smiling Lieutenant." They raved over it like a bunch of press agents!

The "Daily Mirror," under the headline, "Chevalier Better Than Ever," pointed out that, "The popularity of Chevalier was proved by the crowds which mobbed the box office at the first performance, many people being turned away." And adds the critic, "I prophesy that it will be more universally popular than 'The Love Parade'."

The "Daily Mail" reviewer hit the nail squarely on the head when he said, "No better picture could have been selected to initiate a revolution which I have advocated in the "Daily Mail" as essential to ending the general slump in our cinemas."

The "Morning Advertiser" called the picture, "Really and truly entertainment, with all the gay exhilaration of champagne."

The "Evening News" hailed it as, "The cleverest and brightest talkie seen in town since 'The Love Parade'."

The "Daily Herald" started off by saying, "It is refreshing to find Maurice Chevalier once more in a cleverly-made picture, thanks to the dependable genius of the German director, Ernst Lubitsch."

The "Daily Express" film critic gave it as his opinion that the picture, "Purveys the most daring line in naughtiness I have ever seen in any public entertainment. Yet it does not offend good taste. You will find yourselves greeting its naughtiness with peals of fairly innocent laughter."

FRENCH MINISTER OF ART IS JOINVILLE VISITOR



Mario Roustan

OUR Joinville studio executives were surprised and delighted recently to receive a visit from Mario Roustan, French Minister of Education and Art. That it was an unusual distinction was borne out by the fact that newspapers devoted a generous amount of space to the visit. M. Roustan made an interesting talk, which was recorded by the Sound News and also widely printed in the newspapers. The fact that the speech was made in our studios rather than in any other studios gave the speech added publicity value. Photo above shows M. Roustan in front of the microphone in the studio.



A CARNIVAL FEATURE!

This novel tie-up stunt for "Welcome Danger," used during run of the film at the Exchange Cinema, Lincoln, England, was one of the outstanding features in the Lincoln Annual Carnival Procession.

DUITSCHLAND NEEMT LEIDING IN CONCOURS

EVENALS de onvergelijkelijke prestaties van den machtigen "Graf Zeppelin," kort voor het ter perse gaan dezer editie teruggekeerd van een gedenkwaardigen noordpooltocht, heeft ook de Duitse Paramount divisie een roemrijke prestatie geleverd door haar zuster divisies in het derde kwartaal van het Vlaggejaar concours 1931 voorbij te stevenen.

Dit is des te meer verheugend, daar Duitschland voor het eerst sinds 1925—toen deze internationale concoursen een aanvang namen—de leiding op zich heeft genomen en dat in een land waar de financiële en economische depressie het meest gevoeld wordt.

De bruto opbrengst voor Juli was—niet uitzondering van Februari 1930 en Januari 1931—de beste der afgelopen achttien maanden, dus ongeveer de beste maand der geheele depressie periode. Daarbij komt nog dat het Duitsche percentage van 134.05 gebaseerd is op een verhoogd quota.

Maar wat den Heer Gus Schaefer, als algemeene directeur van Duitschland en Centraal Europa, met trots zal vervullen, is het feit, dat twee zijner kantoren, te weten Oostenrijk en Holland resp. de tweede en derde plaats bezetten. De Duitschers hebben daar een woord voor: *kolossal!*

En nu we toch pluimpjes geven, laten we niet vergeten een driewerf hoera uit te roepen voor Mexico, dat een vreugdesprong maakte van de 22e naar de 5e plaats, alsmede voor de Japanners, die intusschen van de 24e naar de 7e plaats verhuisden. Frankrijk, Porto Rico, de Kanaal Zone, Brazilie en Polen, al deze divisies zijn er in de gepasseerde 4 weken flink op vooruit gegaan.

Het is ons buitengemeen aangenaam te mogen vermelden, dat de totale opbrengst der buitenlandsche divisies voor Juli 1931 groter was dan voor Juli 1930. Bovendien is het vermeldenswaard dat in elke maand van het loopende jaar een grote, vooruitgang bespeurbaar was op de overeenkomstige maanden van het vorige jaar. Gaat zoo voort!

Als we nu even stilstaan bij de percentages voor het geheele concours jaar, zien we, dat Spanje voor de vierde achtereenvolgende maand vooraan staat. Het zou ons geenzins verwonderen te horen, dat Senor Messeri bereids een geschikt plekje had uitgekozen voor den door den Heer Zukor uitgeloofden hoofdprijs.

En over den leider der Matadors gesproken verwijzen wij U naar een elders in dit blad voorkomend telegram van den Heer Messeri aan den Heer Seidelman, welke den uitstekenden geest onder de Spaansche Medewerkers en hun trouw aan de goede Paramount zaak weerspiegelt.

Vele divisies zullen thans erkentelijk zijn voor het toewijzen van elastische kwartaal quota's, in plaats van een onveranderlijk jaarlijksch cijfer en inzien, dat dit quota principe een stap van wijs beled was. Vele divisies, die te lijden hadden van binnenlandsche financiële en politieke beroeringen,

zouden een harden dobber gehad hebben, een reeds in Januari gesteld quota te behalen.

De kantoren, welke onder dergelijke lasten gebukt gingen verdiensten en verkregen van den Heer Seidelman quota wijziging en hun quota cijfers voor het derde kwartaal werden wederom in overeenstemming gebracht met plaatselijke condities. Andere divisies daarentegen, die onder gunstiger omstandigheden werkten verkregen een verhoogd quota, niet met de bedoeling om het hun moeilijker te maken, doch uit redelijkheid tegenover andere minder begunstigde divisies, zoodat elle divisie een gelijke kans heeft op den hoofdprijs. Brieven met de nieuwe kwartaalcijfers en de daarvoor in aanmerking genomen factoren zijn aan alle kantoren gezonden, wier kwartaalcijfers gewijzigd werden.

Vergeet niet, dat dit het derde kwartaal is 'voor den Heer Shauer!' Dat zegt genoeg voor extra inspanning Uwerzijds in het derde kwartaal!

AN AMERICAN TRAGEDY"

VOORAFGEGAAN door de grootste publiciteits campagne van de laatste vijf jaren in de voor-aanstaande dagbladen, maakte "An American Tragedy" haar debut op 5 Augustus jl. in het New Yorksche Criterion Theater, tegen \$11.— entree voor de beste plaatsen.

Thans, na drie weken prolongatie, is het theater avond aan avond uitverkocht, terwijl van overal in de Ver. Staten bericht ontvangen wordt van een soortgelijk succes. "An American Tragedy" wordt door de pers de belangrijkste klank film productie genoemd der laatste jaren.

Zonder twijfel zal deze productie van Josef von Sternberg, gebaseerd op het beroemde gelijknamige boek van Theodore Dreiser, de meest gesproken film van het jaar blijken te zijn. Josef von Sternberg's buitengewoon talent als regisseur komt goed uit in de aangrijpende gerechtzaal scenes, die alles wat tot nog toe op dit gebied vervaardigd is, in de schaduw stellen. En het spel van Phillips Holmes, Sylvia Sidney en Frances Dee is het pakkendste en krachtigste wat men verlangen kan. De geheele rolprent is een blijvend psychologisch document in filmvorm. Het is een der werkelijk grote films.



VAKBLAD BRENGT HULDE AAN PARAMOUNT

DE "Motion Picture Herald," een der leidende vakbladen in de Ver. Staten, wijdt zijn geheele editie van 8 Augustus aan Paramount, om onze organisatie ter gelegenheid van haar twintigjarig bestaan hulde te brengen. Hieronder volgt een uittreksel uit het voorschrift getiteld: *De Opkomst van Paramount*.

"Gedurende twintig jaren hebben Paramount films aan den amusements horizon van de wereld geschitterd. Thans viert de Paramount Publix Corporation, het resultaat van groei en expansie, deze prestatie met een twintigjarig jubileum.

Het is een mijlpaal, welke ons zoowel in het verleden als in de toekomst doet blikken. Welke groei en aanwas kan men in de volgende twintig jaren van deze Maatschappij tegemoet zien? Zij wies van een maatschappijtje, dat twintig jaar geleden \$18.75 bedrijfsbelasting betaalde tot een wereld organisatie in 1931 met een kapitaal van \$306,000,000.— Paramount groeide van een firma, die slechts enkele films per seizoen vervaardigde aan tot een maatschappij met meer dan 200 films per jaar. Het groeide van een reeks stuiver theaters tot een enorm aantal luxe theaters. Van een onbekend distributie maatschappij werd zij allengs een over de geheele wereld vertakte distributie organisatie, met zeventig landen als haar afzetgebied. De paar honderd duizend toeschouwers per jaar werden miljoenen toeschouwers.

Met deze rijke ervaring en middelen treedt Paramount in een nieuw stadium van ontwikkeling der film industrie, zoodat zij aan alle, veelvuldig veranderende, eischen van het amusements bedrijf kan voldoen.

Met ateliers in Hollywood, New York, Londen en Parijs, welke films in 13 talen vervaardigen; met een distributie organisatie 44 kantoren in de Ver. Staten en Canada tellend en 110 kantoren in 70 landen en met luxe theaters overal op de wereld, spreekt Paramount tot meer mensen op de wereld, dan eenig andere commerciële organisatie onder een en dezelfde directie. Waar ook films vertoond worden, van Kaapstad tot in Oost-Azie, is het handelsmerk van Paramount het symbool van amusement.

Dat Paramount thans twintig luisserijke jaren achter zich heeft en een grote toekomst tegemoet gaat, is voornamelijk te danken aan den verzienden blik van den Heer Zukor en aan het inzicht zijner medewerkers door het publiek te geven wat het verlangt.

CHILD TALENT!

This quintet comprises the group of juvenile players appearing in Paramount pictures. At the top are Jackie Coogan and Junior Durkin. Below are Jackie Searl, Robert Coogan and Mitzi Green. You'd have a tough job finding five such talented players in any other film organization.



SWEDISH PRODUCTION!

Our Joinville studios continue to turn out product specially designed to appeal to the Swedish-speaking public in Scandinavia. We reproduce here scenes from two recently completed Swedish productions. Top photo presents Edwin Adolphson and Inga Tidblad in "Marius" (tentative title). Bottom photo includes Paul van der Osten, Rune Andersson, Karin Swanson and Margita Alfven in the film entitled, "Tradlost Och Karleksfullt."



SMILING LIEUTENANT

VEERTIEN weken na de premiere in het Criterion Theater, besloot "The Smiling Lieutenant" haar draaiduur op Broadway in het Rivoli Theater, om plaats te maken voor "An American Tragedy." Het Chevalier-Lubitsch meesterwerk bewees, dat regen, noch concurrentie, noch depressie afdeden aan deze film als de hoofd attractie van het seisoen. En dit merkwaardige succes wordt overal in de Ver. Staten gegevenaard.

In Dallas (Texas) moest de politie speciale maatregelen nemen om de menigte voor het Palace Theater in bedwang te houden, die op den openingsavond den ingang vernielde om een plaatsje in het theater te veroveren. Er werd vlug een tweede copie van het Paramount kantoor gehaald, die elders in de stad vertoond werd om de meer dan duizend bezoekers tevreden te stellen die bij het Palace Theater voor gesloten deuren kwamen.

De buitenlandsche premiere der film had plaats op 27 Juli in het Carlton Theater, in Londen, waar The Smiling Lieutenant reuzen succes oogstte. De leidende Britsche theater exploitanten verklaren zich allen in de wolken over de financiële mogelijkheden dezer film, zoodra de rolprent voor algemeene distributie in Engeland gereed is.

List of Paramount Offices Around the World

(AUGUST 1931)

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*
Now
and
then
the
Editor
takes
a
look!
*

PARAMOUNT SOUND NEWS SCORES TWO SCOOPS

THE *Paramount News* recently carried exclusive pictures in sound of the marriage ceremony of the Archduke Anton of Austria-Tuscany and Princess Ileana of Roumania.

Never previously has the ceremonial of a royal wedding been recorded in sound news pictures, and the interest of the *Paramount News'* exclusive story is further heightened by the impressive scenes of pageantry and the curious haunting strains of the peasant orchestra, which played for the royal couple.

When leaving the Castle after the ceremony, the Princess pointed out the Paramount cameraman to the bridegroom and greeted the newsreel man in English.

* * *

THE unheralded arrival of the two Atlantic airmen, Pangborn and Herndon, who landed on a Welsh hillside after flying from New York in 25 hours 15 minutes did not catch *Paramount News* napping. The fliers missed their course owing to the fog and were greeted on landing by a reception committee consisting only of a farmer and his family and the *Paramount News* crew who secured exclusive pictures of their arrival.

Paramount News also secured an exclusive interview with the airmen before they set off on the second lap of their attempt to create a new round-the-world record.

IMPORTANT NOTE!

PALMER H. STILSON, general traffic manager, wishes to inform all foreign branches that, effective August 10, the U. S. Customs authorities issued a new regulation which requires consular invoices on all shipments of films made abroad and shipped to the U. S. A. when value exceeds one hundred dollars. There are no changes in the requirements for films of American origin.

THE OBSERVATION TOWER •

TRADEPAPER PAYS TRIBUTE TO PARAMOUNT!

"MOTION Picture Herald," one of the outstanding film tradepapers in the United States, devoted its entire issue of August 8th to paying tribute to Paramount on the occasion of our company's 20th birthday. The following excerpt is from the introductory article, "The Rise of Paramount."

"For two full decades Paramount Pictures have loomed across the amusement horizon of the world. Today the Paramount Publix Corporation, the fruition of years of growth and expansion, is celebrating this attainment with a Twentieth Birthday Jubilee.

"The occasion is one for anticipation as well as retrospect. What great strides will this company make in the next twenty years? It grew from a small company paying \$18.75 taxes its first year to a \$306,000,000 corporation in 1931. It grew from a small producing organization, turning out a few pictures a season, to one producing more than two hundred a year. It grew from a string of nickelodeons to a vast circuit of deluxe theatres. It grew from a small distributing company to a world-encircling organization, furnishing screen entertainment to the seventy lead-

ing countries of the globe. Its audience grew from a few hundred thousand to hundreds of millions of people.

"With this record behind it Paramount is entering a new period of development, equipped in resources and experience to meet the ever changing demands of the show business.

"With studios in Hollywood, New York, London and Paris, producing pictures in thirteen different languages; with a distributing organization of forty-four branches in the United States and Canada, 110 branches in the seventy leading countries of the world, and with worldwide circuits of deluxe theatres, Paramount touches the lives of more people in the world than any other commercial activity under one management. Wherever motion pictures are shown, from Capetown to eastern Asia, the Paramount trademark is a symbol of entertainment.

"Now Paramount starts upon another decade of progress with the celebration of its Twentieth Birthday Jubilee—a celebration made possible through the farsightedness of Adolph Zukor and the working out of sound principles of entertainment by an organization of showmen."

SUSSMAN RETURNS TO POST AFTER VACATION

AFTER a four weeks' vacation stop-over at Home Office, Jerome P. Sussman has returned to his post in Central America. Your Editor, being a trusting soul, accepts Jerry's statement that he spent his time in Paris visiting the various museums, art galleries, etc. Still, we noted a certain *je ne sais quoi* look in his eye, and you don't get that visiting museums and art galleries, Jerry!

LIVERPOOL LORD MAYOR GRATEFUL TO NEWS

THE Lord Mayor of Liverpool, England, who recently visited the U. S. and called on the Hon. James J. Walker, New York's Mayor, will always remember his trip but he will not have to rely on memory alone to recall the most piquant highlights of the historic journey.

Paramount News, which made a sound film of the meeting between the two civic dignitaries, presented a print of it to the Lord Mayor of Liverpool for his personal use, and received the following acknowledgment:

"It was a great occasion and one that I shall never forget. I am sure you can realize how extremely pleased I am to have a copy of the film, and I want to thank you most sincerely for your production of it. In years to come it will be a great joy to see this film and so bring back memories of our visit. Once again I want to thank you most sincerely for it."

EDWIN THOMPSON
Lord Mayor."

COMING NEXT MONTH!

THE premiere of "Monkey Business," starring the Four Marx Brothers, originally scheduled for August 6 at the Rialto Theatre, has been postponed to September 17 at the Rivoli Theatre. All four brothers will be present at the opening, which will be fully described in our next month's issue. Meanwhile, look at the pictorial layout of stills from the picture, which you will find on another page in this issue, and start laughing now!





Paramount



*Around the
World*



Vol. 4 No. 9

SEPTEMBER, 1931

Worth: Everything you can give it

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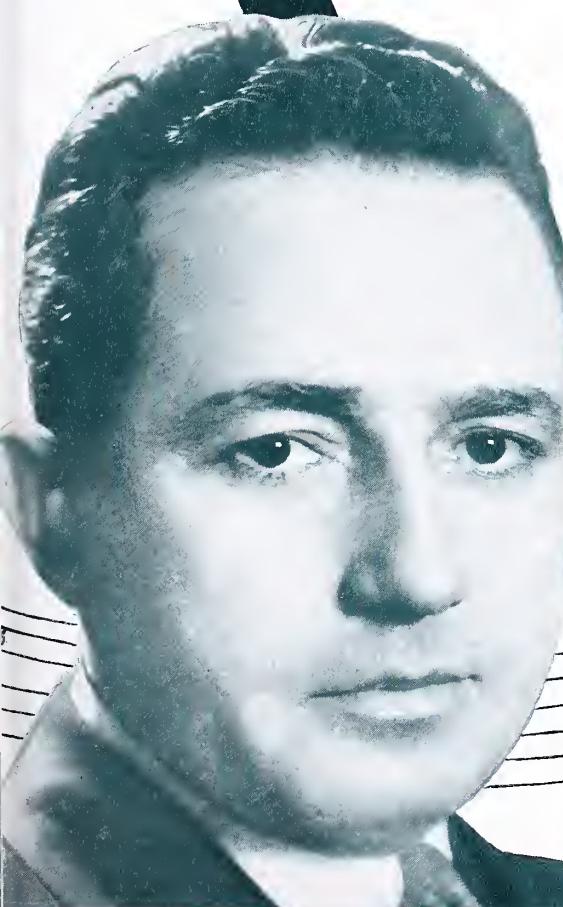
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BLAZE OF GLORY AS AN OVERWHELMING TRIBUTE TO JOE SEIDELMAN FOR HIS
INDEFATIGABLE EFFORTS IN CARRYING ON AND CARRYING OUT THE TREMENDOUS
PLANS AND POLICIES OF THE FOREIGN DEPARTMENT STOP MY HEARTFELT
BLESSINGS AND BEST WISHES TO EACH AND EVERY ONE OF YOU

E E SHAFFER



The Crucial 4th Quarter - For Mr. Seidelman



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

SEPTEMBER, 1931

No. 9

Taking Our Own Medicine!

EVER since he first started in this business with "Queen Elizabeth" back in 1911, Adolph Zukor has held firmly to the belief that success in our industry is principally dependent upon two factors: good pictures and liberal advertising.

Given the first, there is nothing more vital than the second. And through the years, Paramount has not only preached the gospel of persistent advertising, but has set a good example by squaring action with precept. In plain English, we practiced what we preached!

When we sloganized the thought, "If it's worth running, it's worth advertising," and advised exhibitors to support their bookings with every advertising resource at their command, we were merely encouraging them in a course of action which we had followed and found profitable in our own end of the business.

Paramount, for example, was the first motion picture company to embark on a national advertising campaign in the magazines, and has consistently continued using this selling medium for 14 years.

Today when Paramount asserts that the need for vigorous merchandising and resourceful showmanship is greater than ever, and urges its customers to increase their advertising expenditures, we need only point to our own giant newspaper-magazine advertising barrage to prove that we have faith in our own dictum—that we are taking our own medicine!

Exhibitors who play Paramount's 20th Birthday Jubilee Program ought to have this fact forcefully called to their attention: while it is true that advertising is the life blood of business—the stream either carries the rich red optimistic corpuscles or dark blue pessimistic corpuscles. By putting a little iron—showmanship—in their system, they can change the blood stream to optimistic advertising, and cash in on our Jubilee hits to the tune of S. R. O.!

Paramount's "News Brigade"

*Into the jaws of death,
Into the mouth of hell
Rode the six hundred.*

—The Charge of the Light Brigade

IT is difficult to restrain oneself from growing lyrical over the exploits of Paramount's "News Brigade"—that far-flung legion of intrepid camera-reporters, who compose the staff of Paramount Sound News.

Daily they are writing a romantic and brilliant chapter in the history of the screen. Daily their achievements are adding enormously to the prestige of our company and helping to solidify Paramount's claim to leadership in every branch of the industry.

To the outside world—and to a very great extent, within our own organization—these heroes are nameless, unhonored and unsung. Occasionally a Rucker and a Vanderveer are pushed into the glare of the spotlight to receive the world's applause. But for the most part, their epic accomplishments are accepted as a matter of course by a public satiated with "miracles."

They, themselves, would be the first to deprecate the halo of heroism. "Why," they would protest, "it's all in the day's work—just part of our job."

Well, perhaps. But I wonder how many of us would feel it was all in the day's work to brave the unknown perils of the South Pole for two solid years. And I wonder how many of us would consider it part of our job to risk drowning by flood or face death by hurricane!

A man doesn't value his life in terms of dollars and cents. So it cannot be said that they are doing it for money. There must be something else spurring them on—some powerful, motivating force that galvanizes them into action and gives them the necessary inspiration to go out and score scoop after scoop.

One does not need to search very far to discover that the source of their zeal and energy and enterprise is concentrated in the person of their dynamic leader, Emanuel Cohen, acknowledged the keenest news reel brain in the business even by rival organizations.

From the first moment that he took hold, determined to make Paramount Sound News the world's greatest news reel, Manny Cohen has hammered home the creed that is now the guiding star of every man in his organization: "Get the news. Get the real news. Get it first. Get it on theatre screens first. Get it on entertainingly."

To make good that creed, Paramount cameramen have travelled to the ends of the earth—and would go again, if necessary! To make good that creed, Manny Cohen's boys go through "hell and high water" every day and look upon it as "all in the day's work"!

When you read elsewhere in this issue of the recent news beats these lens wizards secured, ask yourselves whether you are doing everything in your power to give Manny Cohen and his go-getters the encouragement they deserve, by getting the widest possible distribution for Paramount Sound News in your respective territories.

E. E. Cohen

Paramountees in the "PURELY PERSONAL" News of the Month

SUREDA CELEBRATES TEN YEARS WITH PARAMOUNT



J. V. Sureda

rounding out ten years of service with Paramount.

Mr. Sureda, who joined the foreign publicity department in 1921, has played an important role in the amazing growth of our foreign organization by helping to popularize Paramount stars and pictures throughout the Spanish-speaking world.

Until a few months ago, Mr. Sureda was the editor of "Mensajero Paramount," the Spanish magazine issued by the foreign publicity department, which is the most widely distributed, read and quoted film publication in Spanish-speaking territories.

With the coming of sound and the growing popularity of superimposed pictures, Mr. Sureda is now devoting his time and energy and literary ability to the editorial work in connection with Spanish-superimposed films.

We cordially congratulate Mr. Sureda and wish him many, many more years of pleasant association with Paramount.

BALLANCE ARRIVES ON VISIT FROM INDIA

CHARLES BALLANCE, Paramount's representative in India, received a vociferous welcome when he arrived September 24, unaccompanied by any goats, on one of his infrequent visits to Home Office.

Looking hale and hearty, and with his sense of humor apparently intact, Charlie delivered the following pronunciamento, in answer to the Editor's request for a statement for publication.

"It is unfortunate, though unavoidable, that both Gandhi and I should find it necessary to absent ourselves from India at the same time while the country is wallowing in the slough of despond due to political unrest and economic depression. However, the fine line-up of Paramount pictures I left behind me will go a long way toward alleviating the distress of the natives and reviving their drooping spirits."



Charles Ballance

"HOLLYWOOD ALIVE TO RESPONSIBILITY"—LASKY

HOLLYWOOD of today is a hard working Hollywood, a Hollywood awakened by a realization of the nation's condition to a full sense of the motion picture industry's responsibility and problems.

It is a Hollywood that is not jealous. It is working for common good. It is a Hollywood that reports to work at nine o'clock every morning, a Hollywood that eschews afternoon golf and night clubs.

Those are the observations of Jesse L. Lasky, vice-president in charge of production, who has just completed a two months' stay on the west coast. He returned to New York, satisfied that the film industry is putting forth supreme effort to improve and maintain entertainment quality and to eliminate waste, inefficiency and unsound expenditure.

"I have been traveling back and forth between New York and Hollywood for the past seventeen years," Mr. Lasky said. "Never before have I found such awakening to keen showmanship, such close study of conditions and public tastes, such complete realization of the country's own peculiar problems. The industry today is on its toes, alive to its responsibility and its task.

"The rank and file in the industry realize the demands of the general business situation, with the result that today there is closer cooperation and sharper activity on the



Jesse L. Lasky

part of all branches of the industry's personnel than at any time in the history of the industry.

"You don't see motion picture people on golf courses on Wednesday afternoons nor do you see them at night-clubs and cafes.

"Hollywood has learned the great lesson that good pictures build audiences for pictures to follow and that likewise poor pictures cut down audiences for all subsequent pictures.

"Executives realize today that the structure of the industry is so interwoven and interdependent that the success of one helps the success of all. Where once a successful picture aroused instant jealousy, today it is honestly applauded by competing producers. When good film goes forth from Hollywood, there is knowledge throughout all studios that every one will benefit.

"Producing companies are quick to help each other in every way for the common good. The standard of ethics has been firmly established on a far higher level than at any previous time.

"During my two months in Hollywood I have been studying not only our studio but all studios. I have attended weekly meetings with other producers. As I leave for New York I have a true picture of Hollywood today.

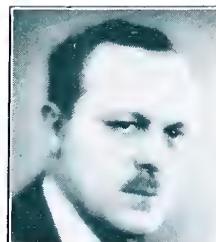
"In the season that is just now starting I look for the greatest picture entertainment from all companies that we have ever had in any single season."

GUS SCHAEFER APPOINTS BRANCH AND DISTRICT MANAGERS FOR NEW EXCHANGES IN GERMANY

WITH the establishment of the new Paramount company in Germany and the opening of independent exchanges, (heretofore Paramount operated its offices in conjunction with Parufamet) Gus Schaefer, general manager, has rounded out his organization by appointing the branch and district managers for his territory.

The line-up includes Claude Bonnaire and Percy Raphael as district managers for North and South Germany, respectively; and Dr. H. Gordon, Max Mendel and Jean Birkhahn as branch managers for the Berlin, Frankfurt and Dusseldorf offices, respectively.

All of the appointees are men of marked ability and experience. Claude Bonnaire is thoroughly fitted by training and temperament for his job of district manager. He is a veteran Paramounter, and was at various times branch manager in Budapest and district manager for Turkey, Greece and Bulgaria. Consequently, he knows



Claude Bonnaire

exhibitors and their problems from intimate, personal knowledge.

Percy Raphael (who was a co-worker of ours back in '26 and '27) has that priceless gift of radiating without effort good nature and good fellowship. He makes friends as easily and naturally as he gains weight, and these qualities have always enabled him to get results. Exhibitors know him to be tactful, diplomatic, a persuasive talker and an acute judge of pictures. As a former district manager for Parufamet, Percy knows his territory from A to Z. By the way, don't be misled by the Percy in his name; he's not that kind of a guy!

Messrs. Gordon, Mendel and Birkhahn represent the type of alert, aggressive manpower that can be depended upon to keep the name and fame of Paramount burning brightly in their territories.

To all of these gentlemen, we extend our best wishes for success. We are confident they will justify Mr. Schaefer's faith in them!

LEWIS SUCCEEDS HOLMAN IN ADVERTISING POST

RUSSELL HOLMAN, advertising manager for Paramount Pictures, has been transferred to the story department of the company, and has been succeeded by Cliff Lewis.

Lewis, who has been Holman's assistant for four years, came to the Paramount Home Office from the Mark Strand Theatre, in Syracuse, in 1925. After serving in the company's exploitation department and in the Publix theatre publicity and advertising department, Lewis was transferred to the Paramount advertising department as Holman's assistant.

Alvin Adams of the press book department has been moved up to Lewis' former post of assistant advertising manager.

KENNEBECK PROUD DADDY!

HOME Office friends of John E. Kennebeck are expecting a box of good (!) five-cent cigars from Paramount's sales promotion manager in Australia, following his announcement of the arrival of John Joseph, weight seven and one-half pounds, on August 6. Congratulations to the proud parents!

VERDAYNE, NACKED HEAD AUSTRALIAN BRANCHES

JOHN W. HICKS, managing director for Australasia, announces the promotion of Paul Verdayne, formerly exploitation representative in the Far East, to the post of branch manager at Singapore, succeeding Tom Kenward, resigned. Mr. Hicks also appointed George Naked manager of the Perth office, replacing Cecil Abotomey, who has returned to Sydney and will be attached to the New South Wales sales force.

If you read our story on Verdayne in last month's issue, you know that his promotion comes as a deserved reward for his exceptional loyalty and extraordinary efforts on behalf of Paramount over a period of years. George Naked, who comes to Paramount from the management of the Ambassador Theatre, Perth, is no stranger to the Aussie organization. He was a crackerjack salesman with Paramount three years ago before going to the Union Theatres.

We heartily congratulate Messrs. Verdayne and Naked, and wish them every success!



Cliff Lewis



George Naked

AUSTRIA HEAD MAN!

France Wrests First Place From Spain in Annual Race

"Bulldogs" Roll Up Near-Record Revenue During Month

Czecho-Slovakia Makes Spectacular Jump From 18 to 7

HAVING enjoyed their brief hour of glory, the German legionnaires unwillingly dropped back and yielded first place in the third quarter drive to their friendly rivals in Austria. Mr. Lichtscheindl's boys will be somewhat dazed at this sudden thrust into the spotlight.

Not only are they leading the field for the first time in their history as an independent division, but their impressive percentage of 146.90 is the largest attained by any office so far in this year's contest. We shall be the first to congratulate them if they succeed in carrying off the Shauer trophy, for their winning will illustrate the triumph of dynamic effort and unquenchable enthusiasm over discouraging conditions and insuperable obstacles. Bravo, Austria!

There will be mourning in Spain when Messeri's "Mighty Matadors" discover that Souhami's "Galloping Gauls" in France are running away with the Zukor trophy for the year. But the Matadors are not the type to give up such a valuable prize without a battle. So sharp fighting may be expected on the French-Spanish border during the remaining months of the contest.

Among the dramatic de-

velopments of the past four weeks, the near-record gross piled up by Graham's "Bulldogs" stands out like an over-shadowing mountain peak. When a territory like Great Britain can increase its percentage from 72.41 last month to 97.84, despite the staggering quota it is carrying, you can bet all the tea in China

that it must have done a tremendous amount of business. And an examination of the records shows that with two exceptions—Feb-



YOU CAN'T SCARE 'EM!
This cartoon from a recent issue of the Argentine publication, "Los Gauchos," makes it clear that Fred Lange and his boys are not to be frightened away by the bugaboos of hard times, economic depression and falling rate of exchange from reaching quota.

ruary of this year and November of last year—their August volume was the largest they have turned in during the past eighteen months.

Another spectacular performer was Czecho-Slovakia, which registered the greatest individual gain in percentage and standing, jumping from

eighteenth to seventh with a thirty-three percent increase over the previous month. What a satisfaction it must be to Mr. Jellinek

and his organization that they are well over the hundred percent mark!

Besides the above-mentioned offices, we desire to commend the extraordinary activity of Porto Rico, Roumania, Canal Zone, Chile, Yugoslavia and Finland. All of them made splendid progress during August, and were directly instrumental in making it possible for the Foreign Legion as a whole to show a healthy increase over the corresponding month last year.

One of the memorable features of this third quarter drive has been the spontaneous and magnificent reaction to Mr. Seidelman's emotional editorial appeal, "For Mr. Shauer," in the July issue. Needless to say, Mr. Shauer was deeply touched by the messages of esteem and affection with which many of you responded, and even more thrilled by the grim determination the entire foreign department has displayed in translating loyalty and personal admiration into dollars and cents revenue for our company.

It remains for us only to remind you that the 4th quarter is ahead of you. Aside from everything else, you legionnaires ought to feel a sense of personal obligation because it's "For Mr. Seidelman"!

JAPAN'S BANZAI FOR "SHAUER" EDITORIAL!



SEIDELMAN
FAMIFILM
NEW YORK

CANNOT RESIST HEARTFELT CONGRATULATIONS ON YOUR EDITORIAL MASTERPIECE FOR MR SHAUER—BEING HELLWARD BOUND WILL CONTRIBUTE HUNDRED PERCENT—GOD BLESS HIM

TOKIO JAPAN
AUGUST 27 1931

TOM COCHRANE

The Foreign Legion's 1931 "BANNERYEAR" CONTEST

3rd QUARTER DRIVE
"For Mr. Shauer"



STANDINGS AS OF SEPTEMBER 1, 1931

	3rd Quarter	Yearly Quota
1. AUSTRIA	146.90	95.82
2. FRANCE	134.72	110.44
3. HOLLAND	133.40	98.46
4. PORTO RICO	121.00	93.91
5. ROUMANIA	109.07	101.21
6. CANAL ZONE	108.24	98.76
7. CZECHO-SLOVAKIA	107.78	92.72
8. MEXICO	107.11	82.49
9. GERMANY	101.61	86.27
10. CHILE	98.83	102.69
11. SPAIN AND PORTUGAL	98.25	106.61
12. GREAT BRITAIN	97.84	103.45
13. JAPAN	96.22	83.91
14. COLOMBIA	94.64	98.21
15. POLAND	90.50	87.12
16. BRAZIL	88.70	75.59
17. ARGENTINA	87.03	87.04
18. YUGOSLAVIA	86.19	77.58
19. GUATEMALA	84.92	94.84
20. AUSTRALASIA	82.62	97.82
21. CUBA	77.10	90.18
22. CHINA	63.25	74.30
23. FINLAND	60.08	78.94
24. SCANDINAVIA	57.62	90.98
25. LATVIA	57.06	75.53
26. ITALY	48.95	82.63
27. HUNGARY	29.74	69.08



"Tragedy" Box Office Bonanza!



"MY SIN"

THE combination of Tallulah Bankhead and Fredric March in an intensely human, sympathetic story, which ranges in background from a cabaret in Panama to a society mansion in New York, makes "My Sin" an engrossing and vivid entertainment.

When you see Miss Bankhead in this picture you will first understand why this American actress was such a reigning sensation on the London stage for so many years. "My Sin" is a tremendous step in advance of "Tarnished Lady," her first picture, because it provides her with a role infinitely more suitable to her peculiar talents. She is far more beautiful and alluring than in her original effort, and her acting, diction and personality are given fuller display.

"My Sin" brings up that age-old problem, "Should a woman tell her past to the man she marries?" In this instance the answer is "Yes!" for Tallulah discovers that her past rises up as a constant barrier to her permanent peace of mind. In the end, she and March, who date their regeneration from the moment when he, as a down-and-out lawyer, succeeded in having her acquitted of a charge of murder in Panama, find happiness together.



"PERSONAL MAID"

IT may be a tragedy on the screen but it's a gold mine at the box office!

Reports continue to pour in at Home Office confirming the predictions freely made regarding the box office career of Josef von Sternberg's dramasterpiece, "An American Tragedy." In its pre-release runs, it is not only attracting the public in droves despite increased admission prices, but actually breaking records established during the boom days of '29.

In New York, after seven resounding weeks at the Criterion Theatre, the picture was transferred to the Paramount for a two-weeks' run at popular prices, prior to its general release in this territory.

In Los Angeles, following the brilliant opening at the United Artists Theatre, which is still

talked about as the outstanding film event in the last three years, "An American Tragedy" continues to capacity business, with every indication pointing to a record-breaking run.

That coast premiere, incidentally, set a new high mark for mob enthusiasm, judging from Herman Wobber's graphic description as an eye-witness on the scene. "Heavy ropes," he wrote, "that held the crowd back, were snapped, the box office was loosened from its foundation, and for the first time, the well-trained 'opening crew' of the Los Angeles Police Department was powerless to control them. A special cordon of firemen was called into play to help out.

"You've got something to shout about in this picture," Mr. Wobber concluded, "and if you make enough noise you'll get results."



THAT BRILLIANT COAST OPENING!

This photograph shows some of the thousands that gathered to witness the magnificent opening of "An American Tragedy" in Los Angeles.

PERSONAL MAID is just chock-full of those down-to-earth ingredients that make up a swell entertainment dish. It has some of the smoothest acting and most spontaneous humor that ever graced a motion picture. And the performance by Nancy Carroll in the title role is something to write home about.

Every woman looking at this film will mentally place herself in Nancy's position and follow her adventures from the poverty of an East Side flat to the swanky fashionableness of a society household via the personal maid route with eager and breathless interest and an enormous amount of satisfaction. And every man will get a great kick out of watching saucy Nancy adroitly handle her "men" problem with Irish wit and shrewdness. Hers is a part that wins audience sympathy from the word "go." The story, with its "rags-

to-riches" motif is sure-fire from the box office angle.

Monta Bell, who directed, keeps the action moving with never a dull moment to take the edge off the interest. And he has surrounded Miss Carroll with as competent a cast as one could possibly wish for. Gene Raymond, who makes his screen debut in the film, is the blonde and boyish scion of wealth who does right by Nancy after he gets over his mistaken notions. Pat O'Brien is the chap with the "strictly dishonorable" intentions; good old George Fawcett, as the "iron man" of industry, is as lovable as ever; Mary Boland plays the "grande dame" with comic delicacy; and Hugh O'Connell contributes a delightful bit of acting to the humble role of chauffeur.

"Personal Maid" is just the kind of picture to make Old Man Depression hide his head in shame. It's a reel delight!



"AN AMERICAN TRAGEDY"

THE Mad Parade" is unique in at least one respect—its cast is composed entirely of women. There are nine of them, all featured players — Evelyn Brent, Lilyan Tashman, Louise Fazenda, Irene Rich, Marceline Day, Fritzi Ridge-way, June Clyde and the Keating Twins.

The story, as you may have guessed from the title, deals with the part women played in the World War. So cleverly is the picture directed that, although at times you hear men singing, talking and shouting, it is never necessary to show their faces.

With the war as a background, the picture offers many blood-stirring battle scenes, but primarily the drama, suspense and tension develop as a result of the conflict among the women, who are all members of the same canteen unit. In particular, the love feud between two of the girls both wanting the same man brings out some high-powered histrionics.

If ever there was a picture to attract women to the theatre, "The Mad Parade" is it, and yet it has every element to make it of absorbing interest to the men-folk as well.



"THE MAD PARADE"

Marx Mirthquake Rocks U.S.A.!

WHILE New York is impatiently waiting to be struck by the Marx Brothers' laughing lightning, the rest of the country—from Maine to California—is in the throes of their latest mirthquake.

If the hysterical reports pouring in at Home Office are to be accepted at their face value, then "Monkey Business" is a menace to life and property, for it is giving the public hilarious convulsions and raising the roof of every theatre that is showing it.

Paramount is advertising the picture as the clowning achievement of the batty brothers. Judging by the audience reaction and the critics' enthusiasm and the exhibitors' comments, that is an understatement, rather than an overstatement. The fact of the matter is that "Monkey Business" is twice as cuckoo as "The Cocoanuts" and three times as nutty as "Animal Crackers."

It's an absolute waste of space to try to tell you what the story is all about. You won't believe us. You'll probably think we're

NATIONAL AD CAMPAIGN!

LIKE its two Jubilee predecessors, "The Smiling Lieutenant" and "An American Tragedy," "Monkey Business" will get the full benefit of a coast-to-coast advertising campaign.

Two 1200-line ads, one of which is reproduced in miniature on this page, will appear in a total of 317 newspapers covering 147 cities.

As previously explained, these ads will be run in conjunction with the local showings of the picture, and will complement the campaigns run by the theatres themselves.

From an advertising standpoint, these "Monkey Business" ads are the best of the series. Study the ad on this page. It's really a model of its kind. Note how the component elements have been arranged to blend, harmonize and catch the eye. Striking humorous illustrations; short, punchy and funny text; plenty of white space that invites easy reading; and some brief institutional copy to polish it off. No one who sees the ad will fail to read it, and no one who reads it will fail to see the picture.

MR. ZUKOR'S STATEMENT!

RIGHT here is as good a place as any to call your attention to a significant statement made by Adolph Zukor, which was published in a recent issue of "Editor and Publisher," the newspaper trade publication.

After emphasizing that Paramount had increased its advertising appropriation for newspaper space, and furnishing details of the three big national ad campaigns, he concluded with this pertinent remark:

"We feel that good pictures and liberal advertising will do more than anything else to hasten the return of conditions nearer normal in the motion picture business."

crazy! Suffice it to say that when the picture opens the four funny fools are stowaways on a transatlantic liner, hiding in barrels labelled "kippered herring." We will only add that in trying to get off the ship when it reaches port, each of the madmen insists he is Maurice Chevalier, and to prove it, gives an imitation of the French idol!

Now about that Broadway debut. It is true we told you in last month's issue that "Monkey Business" would open at the Rivoli Theatre on September 17. Ah, but we didn't say *positively*! (Note: it's the Marx Brothers' influence!) Well, prior bookings forced a postponement, but the premiere is definitely scheduled for October 1. It's a million to one that New York will agree with San Francisco, Seattle, Syracuse, El Paso, Indianapolis, Boston, and other points north, east, south and west, that "Monkey Business" is the outstanding comedy attraction of the year.

Meanwhile, be happy in the knowledge that you have another giant hit on your hands in this Marx Brothers' vehicle!

VERDICT OF THE WEST!

"MONKEY BUSINESS" full of original gags and really funny wisecracks. Had theatre in continual uproar. Not polite little giggles but loud guffaws. I must admit I held my sides.

—Los Angeles Examiner

UNREELLED to practically continuous laughter. Funniest and craziest effort to reach the screen in many a day and hundred percent more movie than previous pictures involving comics.

—Los Angeles Times

A NINETY-MILE-AN-HOUR gale of wisecracks. The Marx Brothers are a tonic for anybody's system for they can garner more laughs to the reel than any group ever assembled.

—Los Angeles News

If you happened to see a building shaking and hear one big blast of hysterical laughter, then, dear reader, that is the United Artists Theatre, where Four Marx Brothers are tearing plaster off walls, ripping up seats with guffaws, and causing complete and undignified cases of insanity by their latest Paramount picture.

—Jimmy Starr

"MONKEY BUSINESS" is louder, funnier and more pointless than any Marx offering so far, judging from the roars of the audience. The Marx Brothers are just exactly hilarious enough. There could not be others like them.

—Los Angeles Record

YESTERDAY'S audience laughed uproariously at the unexpected idiocies of the film. The Marx Brothers are hard to resist. If you can help laughing, you are a better man than this reviewer.

—Los Angeles Herald

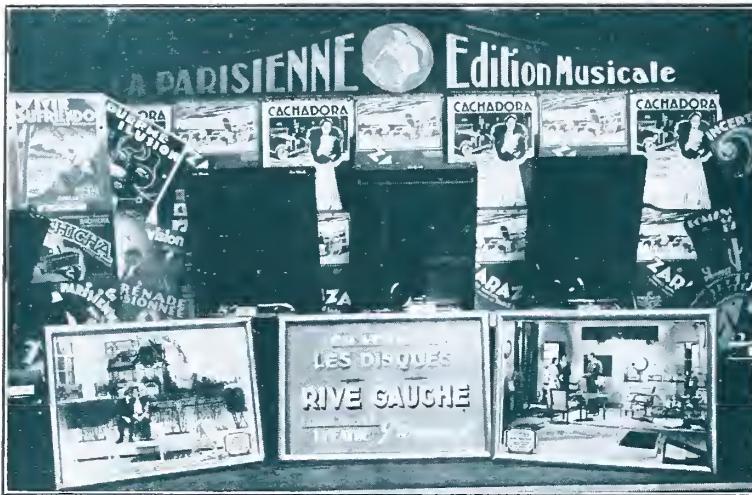
SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



BIG FRONT FOR A BIG PICTURE!

Showmen in Budapest are just as wide-awake as showmen on Broadway. And when a big picture like "Fecht First" comes along, they put up a big front to advertise the attraction. Photo above shows how the Palace Theatre management in Budapest publicized the Lloyd film.



A "RECORD" PARIS TIE-UP!

One of the many fine window display tie-ups arranged by the Le Paramount publicists to exploit the showing of the French film, "Rive Gauche."

"MONTE CARLO" OPENS DE LUXE NEWCASTLE HOUSE—NEW LINK IN BRITISH THEATRES

IN the presence of a distinguished audience composed of civic and trade notables, as well as many of Paramount's highest executives, the Paramount Theatre in Newcastle-on-Tyne, England, celebrated its triumphant opening on the evening of September 7.

This new link in our chain of British theatres, which was built at a cost of a million and a quarter dollars, has a seating capacity of 2,604, and is the last word in magnificence, embodying all the de luxe features in construction and equipment that make for comfort and luxury.

The initial program consisted of "Monte Carlo" and an elaborate Francis Mangan stage production, "The Ladder of Roses." Both offerings were enthusiastically acclaimed at the gala premiere. Handsome souvenir booklets, containing information as to the construction and policy of the theatre, beautifully illustrated with pen and

ink sketches of the interiors, were distributed at the opening.

The theatre will be under the direct supervision of Leslie C. Holderness and under the general managership of C. Ronald Young. It takes its place as another in the group of British theatres under the direction of Earl St. John.

The following excerpt from the dedicatory message in the souvenir booklet by John Cecil Graham, managing director for Great Britain, illustrates the spirit back of the house: "The Paramount Theatre, Newcastle, will present Paramount Pictures and other productions of outstanding merit, as well as all that is best in music, ballet and scene. It was conceived and designed in the confident hope that it would prove a place of entertainment worthy of this great city, and that it would contribute something to the further advancement of the motion picture industry in the Northern Counties."

PARAMOUNT PROSPERITY CABLES!

WESTERN UNION CABLEGRAM

CLASS OF SERVICE DESIRED
FULL RATE
HALF-RATE DEFERRED
CABLE LETTER
WEEK-END LETTER
<small>Patrons should check class of service desired. If no check is made, full rate will be charged.</small>

NEWCOMB CALTON, PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

BERLIN AUGUST 28 1931

SEIDELMAN ON BOARD EUROPA

OPENED TABU UFA PAVILLON BERLIN LAST NIGHT—BEAT TRADER HORN TO IT—EXCELLENT PREMIERE PUBLIC THRILLED—LOOKS LIKE TWO TO THREE MONTHS RUN

SCHAEFER

LONDON SEPTEMBER 8 1931

SHAUER FAMFILM NEW YORK

NEWCASTLE THEATRE FINEST OF ALL—OPENING VERY SUCCESSFUL WITH EVERYTHING IN PERFECT ORDER

SEIDELMAN

BARCELONA SEPTEMBER 17 1931

SHAUER FAMFILM NEW YORK

SMILING LIEUTENANT OPENED CAPITOL BERLIN—BIGGEST SENSATION SINCE TALKING PICTURES—SPAIN SEASON JUST STARTING LOOKS LIKE BIGGEST YEAR AHEAD

SEIDELMAN



SPANISH PLAYER GETS ROYAL RECEPTION!

A civic reception, which rivalled in enthusiasm and public appeal the welcome usually reserved for distinguished heroes, was tendered Delia Magana, featured comedienne of "Gente Alegre," upon her arrival in Tam-pico, Mexico, for a personal appearance in conjunction with the local showing of the picture at the Alhambra Theatre. Photo above shows her broadcasting greetings to the townspeople from the municipal radio station. The picture, needless to say, benefitted enormously by this publicity.

"LAS LUCES DE BUENOS AIRES"



¡Un Film de Éxito Seguro!

CON esta película de argumento original no llenado antes a la pantalla, se propende a satisfacer la demanda de los países hispanoparlantes que quieren obras del género lírico. La acción se desarrolla en Buenos Aires, el París sudamericano, y hay también escenas en la campaña argentina. Tanto el autor de la obra como los artistas que la interpretan: Gloria Guzmán Carlos Gardel, Sofía Bozán, son criollos; lo mismo que la orquesta del maestro Julio Caro. Las canciones que se oyen en el curso de la representación son del famoso compositor uruguayo Matos Rodríguez.

Paramount News Scores Five Scoops! Cameramen Risk Lives to Get Story!

RISKS LIFE TO FILM CHINESE FLOODS

THREE hundred and fifty thousand dead! The mind cannot picture such slaughter — but a camera did!

The Yellow Yangtze, well called "China's Sorrow," burst its ill-kept dikes several weeks ago and its swollen waters roared across thousands of square miles. While cities were wiped out, homes floated atop the flood and bodies choked the stream, a Paramount cameraman was in the midst of it all.

On the first news flash, Emanuel Cohen, Editor of Paramount Sound News, sensed the tremendous possibilities of the story and cabled Mark Hanna, branch manager in Shanghai, who sent a cameraman by plane into the inundated area.

This photographer obtained striking air views of the flooded cities, and, in a boat, invaded Nanking in the midst of the disaster. Here he made scenes of a great city battling, fleeing and finally dying before the onrush of yellow water. He repeatedly risked his life to get these spectacular pictures, sometimes continuing to "shoot" while water crept up to his shoulders.

Some of the shots were made from native boats and pieces of furniture lashed into a raft. Others were taken from a roof crowded with refugees and showed others scrambling up the sides to safety.

After he had secured the story, the cameraman, Kralinov, made his way through the ruined city and regained his seaplane. The pictures were rushed to Yokohama and thence to New York, where they arrived ahead of all rivals.

FACE THREE HURRICANES IN BELIZE DISASTER

SETTING out to photograph one hurricane and being chased by three others was the experience of Charles Beeland, cameraman, and S. M. Eaves, sound technician for Paramount Sound News, who secured the first motion pictures of the Belize disaster to reach New York theatres.

On their way to British Honduras from Miami, Florida, their way was twice blocked by minor hurricanes. On their third attempt they were successful in crossing the storm-tossed waters of the Caribbean to Belize and covering every picture angle of the catastrophe, which killed 1,500 persons and wiped out an entire city.

Then came the problem of forwarding the sound film to New York. Once more the Paramount plane found itself diving into the midst of the hurricane and was forced to turn south and stop at Tela, Honduras. Urgent cable orders from New York ordered the crew to get through at all cost, so the next morning the plane took off once more and succeeded in riding the tail of the gale into Miami.

But he didn't count on a ricochet.

HITTING the record heights for world-wide news-reel coverage, Paramount Sound News gave an amazing demonstration of its lightning fast service during the past month by scoring five outstanding scoops on five important news stories that "broke" in almost as many days in different parts of the globe. In making good the creed laid down by Editor Emanuel Cohen, namely, "Get the real news! Get it first! Get it on theatre screens first!", Paramount cameramen did not hesitate to risk their lives. The miracle is that no one was killed or seriously hurt in securing these news beats. Read the "behind-the-scenes" stories in the adjoining columns and you will understand why Paramount Sound News is justly hailed as the world's greatest sound news!

FIRST TO RELEASE FILMS OF LINDBERGHS IN TOKIO

THE first motion pictures of Col. and Mrs. Lindbergh's arrival in Japan were shown in Broadway theatres as a part of Paramount's Newsreel.

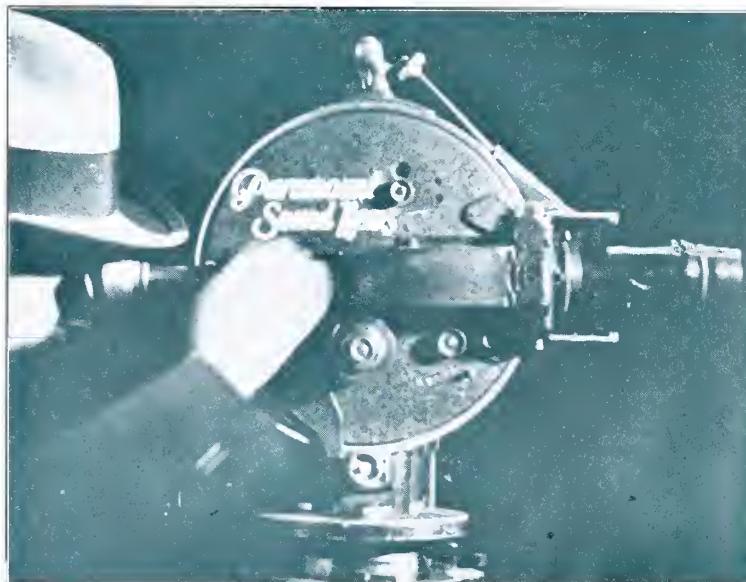
The film shows the first landing of the Lindberghs on Japanese soil and the tremendous ovation and official reception accorded them in Tokyo. The pictures were rushed to this country by steamer and plane, arriving so far ahead of "still" photographs that scores of newspapers released clips from the reel.

GETS EXCLUSIVE PICTURES OF BLIMP ON SKYSCRAPER

PARAMOUNT Sound News obtained exclusive motion pictures of the mooring of the first blimp to the mast atop the Empire State Building.

For more than a year blimps and dirigibles had been endeavoring to make contact with the mast but until today weather conditions had frustrated all efforts. It remained for Major Wadsworth and Lieut. MacCracken, former United States Army officers, to do the trick with the privately-owned ship, "Miss Enna Jettick." The tie-up was effected after only ten minutes of maneuvering and the blimp was held to the mast by its landing crew for several minutes in the face of a bumpy thirty-five-mile-an-hour wind.

Upon learning that the attempt was to be made, Editor Emanuel Cohen, chartered two planes, placing sound cameras in them and also at vantage points atop the building. As a result, he obtained the only close-up views of the operation.



THE EYES AND EARS OF THE WORLD!

NEWS CAMERAMAN SHOT IN LINE OF DUTY!

BULLET-PROOF glass isn't all it's cracked up to be, in the opinion of John Herrmann, Kansas City cameraman for Paramount News, who was hit by a .45 calibre bullet recently while photographing the business end of a sub-machine gun in action.

The accident occurred while Herrmann was taking pictures of police sharpshooting practice during their recent drive on gangster activities in Missouri. Although he had a fairly complete story, he wanted to get some really spectacular shots and, therefore, set up his camera behind a shield made of boiler plate with a window of bullet-proof glass.

But he didn't count on a ricochet.

One shot missed the shield, struck a steel girder back of him and glanced, hitting him in the upper right arm. With blood spurting from the wound Herrmann kept grinding out film until the gun was silent, and as a result obtained one of the most startling pictures of point blank shooting to come to the screen since "The Great Train Robbery."

When the "act" was concluded Herrmann merely said, "One of those bullets got me," and fainted. After his wound was dressed at a nearby hospital he insisted on returning to the police grounds to complete the picture, explaining that the accident was only an incident in his day's work.

PARAMOUNT SOUND NEWS SCOOPS KAY DON CRASH

THE most amazing newsreel shot of the month was secured exclusively by one of Paramount News' youngest cameramen, Harry Tugander, when he caught a complete picture record of Kay Don's recent crash, which sent the famous Harmsworth Trophy contender to the bottom of the Detroit River and started an international argument as to the cause of the accident.

In view of the controversy that developed, Paramount's newsreel of the race has aroused the widest interest, and newspapers throughout the country, failing to secure still pictures of the accident, have published strips of the movie film, which show the steps leading up to the accident.

THE CREAM OF THE COMEDY CROP!



1

LONG ON LAUGHS!
SHORT ON FOOTAGE!

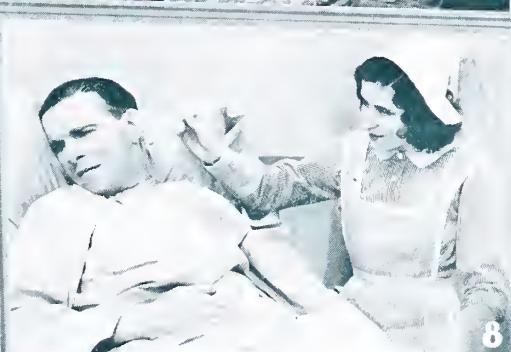
PARAMOUNT Two-Reel Comedies are made for fun and laughter. The same comedy craftsmanship and high class talent used in making our feature comedies are employed in the production of these miniature mirth-quakes. The difference is in the footage—never in the quality. The well known stars shown on this page are only a few of the favorites who appear in the hilarious two-reelers. The shorts listed here are merely a sample of the laughing treats in store for every exhibitor who books Paramount's 20th Birthday Jubilee Program solid!



7



2



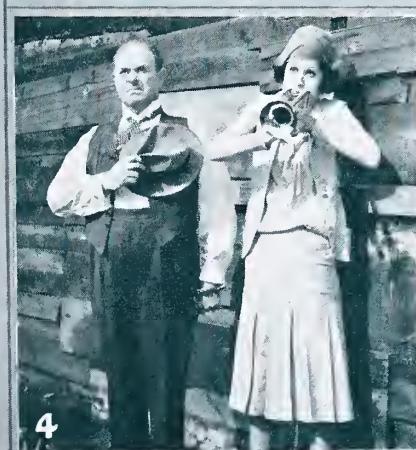
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10

*Paramount Two-Reel Comedies
Are Real Business Builders!*

FOR LAUGHING OUT LOUD!

1. Smith & Dale—"Out Where the Vest Begins"
2. Solly Ward—"More Gas"
3. Helen Kane—"A Lesson In Love"
4. Ford Sterling—"Auto-Intoxication"
5. Dane & Arthur—"The Lease Breakers"
6. Billy House—"Bullwaulia"
7. Al. St. John—"Mlle. Irene the Great"
8. Burus & Allie—"Oh My Operation!"
9. Lillian Roth—"Anchors Away"
10. Tom Howard—"Lady Windermere's Necklace"



"PERSONAL MAID"

Irving Hoffman, caricaturist of the "New York American," pictures the cast of this current Paramount film. Left to right: Gene Raymond, Pat O'Brien, Nancy Carroll and George Fawcett.

COSE CHE DOVRESTE SAPERE!

RUSSELL HOLMAN, direttore del dipartimento di pubblicità della Paramount, è stato trasferito al dipartimento storie e gli è succeduto Cliff Lewis, che è stato suo assistente per quattro anni. Alvin Adams, revisore di stampati, è ora vice-direttore di pubblicità.

* * * * *

Jesse L. Lasky, vice-presidente del dipartimento produzione, ha dato un pranzo d'assemblea all'Ambassador Hotel, Los Angeles, il 21 agosto, a centosessanta membri del personale di produzione di Hollywood e funzionari di distribuzione di California. B. P. Schulberg, direttore esecutivo dei teatri cinematografici della West Coast, si è impegnato presso Mr. Lasky, a nome del suo personale, che la produzione dell'anno entrante sarà assolutamente la migliore nella storia della Paramount. Mr. Lasky ha rilevato la importanza della cooperazione e del senso di cameraderia nella produzione di cinematografie.

* * * * *

S. R. Kent, vice-presidente in carica della distribuzione, è salpato per l'Europa il 18 settembre per una visita di sei settimane sul Continente per compiere una importante missione negli interessi della compagnia.

* * * * *

Un altro anello della nostra catena di teatri esteri è stato fogniato con l'apertura del Teatro Paramount a Newcastle, Inghilterra, appunto costruito. Fra i presenti alla brillante première di detto teatro erano Eugene Zukor e J. H. Seidelman.

* * * * *

"Tabu" ha creato una sensazione a Berlino ove è stata inaugurata all'Ufa-Pavillon il 27 agosto. Si prevede con fiducia che le rappresentazioni continueranno per un periodo di due o tre mesi.

* * * * *

In un'altra pagina di questo numero riproduciamo due lati di un araldo, annunziante l'avvento di "Zukor's Humanovo—cinematografie che parlano, cantano e danzano!", che fu pubblicato il 1° settembre 1908—precisamente 23 anni fa. E' la prova che Mr. Zukor prevedeva l'avvento delle "talkies." La "Humanovo" consisteva di film silenziosi con alleenate compagnie di giro dietro lo schermo che parlavano il dialogo sincronizzandolo con le cinematografie che potevano vedere dal dietro.

L'AUSTRIA È ORA ALLA TESTA!

Dopo aver gioito della loro breve ora di gloria, i legionari tedeschi a malincuore sono ritornati sui loro passi ed hanno ceduto il primo posto nella campagna del terzo trimestre ai loro amichevoli rivali d'Austria. I ragazzi del Sig. Lichtscheinl resteranno piuttosto stupiti di questa subitea avanzata al prosenio.

Non soltanto sono essi agli avamposti per la prima volta nella loro storia quale divisione indipendente, ma la loro impressionante percentuale di 146,90 è la massima che sia stata mai raggiunta finora nel concorso di quest'anno. Noi saremo i primi a far loro le nostre congratulazioni se riescono a vincere il trofeo Shauer, perché la loro vittoria illustrerà il trionfo del loro sforzo dinamico e del loro inesauribile entusiasmo di fronte a condizioni scoraggianti e ad ostacoli insormontabili. Un bravo all'Austria!

Vi sarà lutto in Spagna quando i "Possenti Mattatori" di Messeri scopriranno che i "Galli Galoppanti" della Francia si sono impadroniti del trofeo Zukor per l'annata. Ma i Mattatori non sono tipi da rinunciare ad un sì ambito premio senza battaglia. E così ci attendiamo di vedere una strenua lotta sul confine franco-spagnuolo durante i restanti mesi del concorso.

E fra gli eventi drammatici di queste ultime quattro settimane, gli incassi lordi accumulati dai "Bulldogs" di Graham si innalzano come un picco di montagna quasi sovrastante i trionfi del passato. Quando un territorio come quello della Gran Bretagna può aumentare la sua percentuale da 72,41—il mese scorso—fino a 97,84, a malgrado della enorme quota che è stata loro assegnata, voi potete scommettere tutto il thè della Cina che i loro affari debbono aver raggiunto cifre colossali. Ed un esame dei registri mostra che con due eccezioni—febbraio di quest'anno e novembre dell'anno scorso il loro volume d'affari nell'agosto è stato il più grande da essi raggiunto in questi ultimi diciotot mesi.

CHI HA VINTO IL CONCORSO?

Un'altra nazione che ha raggiunto risultati strabilianti è la Cecoslovacchia, che ha registrato il massimo progresso individuale in percentuale nonché in posizione, essendo saltata dal diciottesimo al settimo posto con un aumento di percentuale del trentatré per cento sulla cifra del mese precedente. Quale soddisfazione dev'essere, per il Sig. Jellinek e per la sua organizzazione di aver raggiunto il limite del cento per cento!

Oltre agli uffici summenzionati, vogliamo dar lode alla straordinaria attività di Porto Rico, della Romania, della Zona del Canale, del Cile, della Jugoslavia e della Finlandia. Tutte queste regioni hanno fatto meravigliosi progressi durante il mese di Agosto e tutte hanno direttamente contribuito a far sì che la Legione Estera mostrasse nell'insieme un incoraggiante aumento sul corrispondente mese dell'anno scorso.

Una delle memorabili caratteristiche della campagna di questo terzo trimestre è stata la spontanea e magnifica reazione al caldo appello contenuto nell'articolo di fondo "Per Mr. Shauer" nel numero di luglio. E' superfluo dire che Mr. Shauer è rimasto vivamente commosso dai messaggi di stima e di affetto coi quali molti fra voi hanno risposto ed ancor più allietato dall'energica risoluzione mostrata dall'intero dipartimento estero col tradurre lealtà ed ammirazione personale in dollari e cents di entrata per la nostra compagnia.

Ci rimane solo a ricordarvi che il quarto trimestre è qui, proprio a portata di mano. Perchè è "Per Mr. Seidelman"—perchè determinerà definitivamente il vincitore della campagna annuale ed il possessore del trofeo Zukor—e perchè i nostri funzionari fanno affidamento sulla Legione Estera per vederla ascendere in un'autoreola di gloria e sorpassare tutto quanto di meglio è stato fatto nel passato—i tre mesi a venire rappresentano il periodo decisivo del Concorso Banner Year del 1931!



"MY SIN"

Artist Hoffman has depicted here a scene from this new production, with Fredric March and Tallulah Bankhead, who hold down the principal roles.

CINQUE FILMS GIGANTESCHI IN PRODUZIONE!

UNA delle più grandi campagne di produzione nella storia della Paramount è ora in azione ai nostri teatri cinematografici di Hollywood. Più di una dozzina di films stanno contemporaneamente all'opera, cinque fra i quali saranno senza dubbio le più grandi attrazioni di botteghino dell'annata.

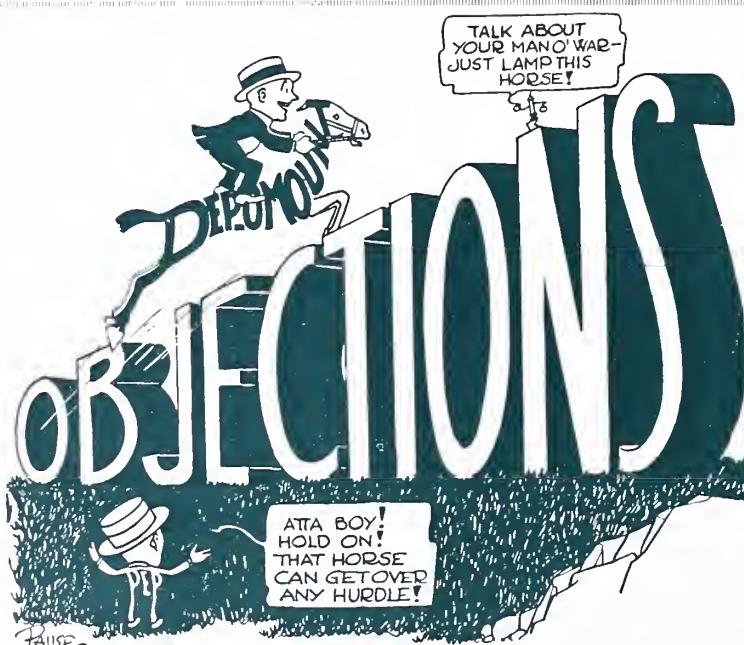
La nuova cinematografia di Lubitsch, intitolata "The Man I Killed" sta in via di produzione. Nancy Carroll, Phillips Holmes e Lionel Barrymore compongono il triunvirato di stelle di prima grandezza fra gli attori di questa storia drammatica che si svolge nel periodo del dopo-guerra. E' stata adattata dalla originale produzione drammatica di Maurice Rostand.

Il seguente film, che ha per prima attrice Marlene Dietrich ed intitolato "Shanghai Express," preso dal romanzo originale di Harry Hervey, ha iniziato la sua produzione sotto la direzione di Josef von Sternberg. Clive Brook ed Anna May Wong ne sono i principali interpreti. In parentesi, Miss Dietrich ha appunto firmato un nuovo contratto Paramount, che entra in vigore con l'aprile del 1932, epoca della scadenza del vecchio contratto.

"Dr. Jekyll and Mr. Hyde" è un altro film in via di esecuzione con mezzi ambiziosi. Fredric March vi interpreta la duplice parte principale, e Miriam Hopkins e Rose Hobart vi partecipano nelle parti femminili primarie. Questa famosa storia di Robert Louis Stevenson è sotto la direzione di Rouben Mamoulian.

Maurice Chevalier, che è appunto tornato dalla sua vacanza in Europa, ha già iniziato i preparativi per la sua prossima produzione, intitolata "One Hour With You," che gli darà una parte intonata e romantica, quella di un gaio dottor d'amore di Parigi. Non sono stati ancora nominati né il direttore né gli altri interpreti di questo film.

La Paramount sta facendo tutti gli allestimenti necessari per produrre una cinematografia parlata del "Miracle Man," che, come tutti possono ricordare, fu uno dei più straordinari successi di botteghino all'epoca dello schermo silenzioso. I nostri funzionari hanno chiamato a rappresentare quelle parti, resse originalmente famose da Thomas Meighan, Betty Compson e Lon Chaney, rispettivamente Gary Cooper, Sylvia Sidney ed Irving Pichel. Dirigerà John Cromwell.



L'AUTRICHE MAINTENANT EN TETE

AYANT joui de leur brève heure de gloire, les Légionnaires allemands se sont repliés et ont dû céder la première place dans la campagne du troisième trimestre à leurs rivaux et amis d'Autriche. M. Lichtenseindl et son groupe seront quelque peu éblouis par cette soudaine apparition en pleine lumière.

Non seulement sont-ils à l'avant-garde pour la première fois dans leur histoire en tant que division indépendante, mais encore leur imposant pourcentage de 146.90 est le plus haut qui ait été atteint par n'importe quel bureau dans le concours de cette année. Nous serons les premiers à les féliciter s'ils emportent le trophée Shauer, car leur victoire illustrera le triomphe d'un effort dynamique et d'un enthousiasme irrépressible malgré des conditions déourageantes et des obstacles insurmontables. Bravo, l'Autriche!

Il y aura un deuil en Espagne lorsque les "Puissants Matadors" de M. Messeri découvriront que les "Gaulois Galopants" de France s'emparent du trophée Zukor pour l'année. Mais les Matadors ne sont pas du type à abandonner un pareil prix sans une bataille. Aussi peut-on s'attendre à de vigoureux combats sur le front franco-espagnol pendant les derniers mois du concours.

Parmi les développements dramatiques de ces quatre dernières semaines, les grosses recettes qui s'approchent du record que les "Bouledogues" de M. Graham ont accumulées, apparaissent comme le sommet dominant d'une montagne. Quand un territoire comme celui de la Grande Bretagne peut augmenter son pourcentage de 72.41 le mois dernier, à 97.84, malgré la grosse quote part qu'il doit fournir, vous pouvez parler tout le théâtre de la Chine qu'il doit avoir fait un énorme chiffre d'affaires. Et un examen des chiffres montre que sauf deux exceptions—février de cette année et novembre de l'an dernier—son chiffre pour le mois d'août a été le plus considérable qu'il a fourni pendant ces derniers dix huit mois.

Un autre concurrent qui s'est montré particulièrement brillant, c'est la Tchécoslovaquie qui a enregistré le plus grand gain en pourcentage et rang, passant de la dix huitième place à la septième avec un accroissement de pourcentage de 33 en un mois. Quelle satisfaction ce doit être pour M. Jellinek et son organisation d'être bien au dessus de la marque 100.

Outre les bureaux sus-mentionnés, nous désirons complimenter pour leur activité extraordinaire Porto Rico, la Roumanie, la Zône du Canal, le Chili, la Jugoslavie et la Finlande. Tous ces pays ont fait de splendides progrès pendant le mois d'août, et ont rendu possible pour la Légion Etrangère en entier de montrer une notable augmentation sur le chiffre du même mois l'an dernier.

L'un des points remarquables du concours de ce troisième trimestre a été la magnifique réponse à l'éloquent éditorial de M. Seidelman "Pour M. Shauer," du mois de juillet. Inutile de le dire, M. Shauer a été profondément touché par le

(Continued bottom last column)

CHEVALIER IS BACK! GRANTS REEL INTERVIEW!

"HELLO BEAUTIFUL"

was Maurice Chevalier's characteristic greeting as he stepped off the gangplank of the "S.S. France" on September 23, fresh from his European vacation. We asked him if he had been seasick.

"SEASICK"

he repeated as he made a wry face. "Mon Dieu! I never get seasick. I am—what you call it—a seadog. Yes, an old seadog." "Did you have a good time in Paris?" we inquired with a twinkle.

"PARIS WAS WONDERFUL"

he replied with a broad smile. "I had a marvelous vacation, although I worked a little in the Joinville studios too." "And what now?" we pestered him. "Ah," he grinned, "now I will make

"ONE HOUR WITH YOU"

in Hollywood. A good title, eh? Fine for the box office. Sure, Raymond Griffith and Brian Marlow are doing the script and Oscar Straus will compose the music. Swell, eh? Yes, sir," he continued,

"I'M Rarin' TO WORK"

and do you know why? Because my leading lady will be—" (here he whispered a name in our shell-like ear but made us promise to keep it a secret for the present) "Isn't that swell? Listen—

TELL YOUR READERS

that 'One Hour With You' will be just as good, if not better, than 'The Smiling Lieutenant.' Yes. Tell them that, and give them my best regards. And now, goodbye, mon ami, and thank you."

CHOSES INTÉRESSANTES À SAVOIR

RUSSELL Holman, directeur de la publicité de Paramount, a été transféré au département des scénarios, et a reçu comme successeur Cliff Lewis, qui a été son assistant pendant des années. Alvin Adams, qui rédigeait les feuilles de presse, est maintenant sous-directeur de l'annonce.

* * *

Jesse L. Lasky, vice-président chargé de la production, a donné un dîner intime à l'Hotel Ambassador à Los Angeles, le 21 Août. Cent soixante membres du service de la production et de la distribution en Californie y assistaient. B. P. Schulberg, directeur des Studios de la côte ouest, a promis à M. Lasky au nom du personnel, que l'année prochaine serait la plus grande dans l'histoire de Paramount. M. Lasky a souligné l'importance de la coopération et de la camaraderie dans l'exécution des



CINQ FILMS GEANTS EN EXECUTION

UNE des plus grandes campagnes de production a maintenant commencé dans nos studios d'Hollywood. Plus de douze films sont en voie d'exécution simultanément, et cinq de ceux-ci seront certainement parmi les grandes attractions au guichet de cette année.

La nouvelle présentation d'Ernest Lubitsch, intitulée "The Man I Killed," est en préparation. Nancy Carroll, Phillips Holmes et Lionel Barrymore constituent le triumvirat d'étoiles de cette dramatique histoire de l'après-guerre. Ce film a été tiré de la pièce d'Edmond Rostand. Marlene Dietrich brillera dans "Shanghai Express," d'après une histoire originale de Harry Harvey, dont l'exécution a commencé sous la direction de Josef von Sternberg. Clive Brook et Anna May Wong y tiennent des rôles principaux. Incidemment, Mlle. Dietrich vient de signer un nouveau contrat avec Paramount, celui-ci prendra date au mois d'Avril quand l'ancien contrat expira.

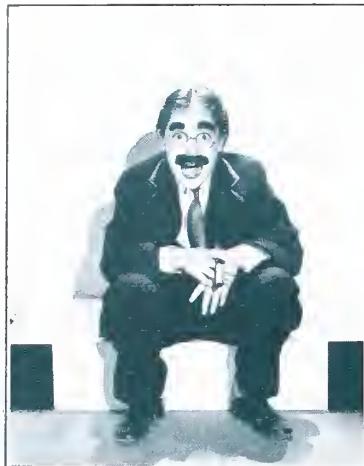
"Dr. Jekyll and Mr. Hyde" est un autre film maintenant en exécution sur une grande échelle. Frederick March y joue le double rôle du titre, avec Miriam Hopkins et Rose Hobart tenant les principaux rôles féminins. Rouben Mamoulian dirige cette production d'après le fameux roman de Robert Louis Stevenson.

Maurice Chevalier, qui vient de rentrer de ses vacances en Europe, a déjà commencé les préparatifs pour sa prochaine production appelée "One Hour With You," qui lui donne une rôle brillant, romanesque, caractérisant un joyeux médecin d'amour de Paris. Le directeur et les autres artistes n'ont pas encore été choisis.

Paramount se prépare à produire un film sur "The Miracle Man," que chacun se rappellera avoir été une des plus grandes attractions au guichet de l'époque silencieuse des films. Dans les rôles qu'ont illustré Thomas Meighan, Betty Compson et Lon Chaney, les directeurs ont mis Gary Cooper, Betty Compson et Irving Pichel. John Cromwell dirigera

message d'estime et d'amitié par lequel beaucoup d'entre vous ont répondu, et encore plus ému par la grande détermination avec laquelle le département étranger tout entier a traduit sa loyauté et son admiration personnelle en dollars et cents pour notre compagnie.

Il ne nous reste plus qu'à vous rappeler que maintenant le quatrième trimestre est au coin de la rue. Parce que c'est "Pour M. Seidelman," parce que ce dernier trimestre déterminera la gagnant de la campagne de l'année qui emportera le trophée Zukor, et parce que les directeurs comptent sur la Légion Etrangère pour finir la course dans une auréole de gloire et battre tous les records, ces trois prochains mois représentent la période critique du concours "Banner Year" de 1931.



5 SUPERFILME IN ARBEIT!

Die Arbeit im Hollywooder Paramount Atelier kocht. Es wird gleichzeitig an über zwölf Filmen — darunter 5 Superfilme — gearbeitet. Die letzteren sind ausgesprochene Kassenschlager ganz grossen Formates.

Die Inszenierung von Ernst Lubitsch's "The Man I Killed" schreitet schnell vorwärts. In diesem Film hat sich ein ausgezeichnetes Darsteller-Ensemble mit Nancy Carroll, Phillips Holmes und Lionel Barrymore an der Spitze zusammengefunden. Der Film liegt dem Bühnenstück von Maurice Rostand zugrunde und spielt in der Nachkriegszeit.

Marlene Dietrich's nächster Film ist "Shanghai Express" nach einem Sujet von Harry Hervey. Die Inszenierung liegt in den bewährten Händen von Josef von Sternberg. Weitere Hauptrollen werden von Clive Brook und Anna May Wong verkörpert. Miss Dietrich hat, nebenbei bemerkt, soeben mit Paramount einen neuen Kontrakt abgeschlossen, welcher nach Beendigung des bestehenden Vertrages, also im April 1932, in Kraft tritt.

"Dr. Jekyll und Mr. Hyde" ist ein anderer Film, der ganz gross aufgezogen wird. Fredric March spielt die phantastische Doppelrolle mit Miriam Hopkins und Rose Hobart als Partnerinnen. Rouben Mamoulian inszeniert diesen berühmten Roman von Robert Louis Stevenson.

Maurice Chevalier, welcher soeben von seiner Europareise zurückkehrte, hat bereits mit den Vorbereitungen für seinen neuen Film "Eine Stunde bei Dir" begonnen. Er übernommt in diesem Film die Rolle eines sprühenden Liebesarztes in Paris. Bis jetzt ist noch keine Wahl für Regisseur noch weitere Schauspieler getroffen worden.

Paramount beabsichtigt ferner die Vertonfilmung von "Miracle Man." Dieser Film wurde bereits als Stummfilm gedreht und gestaltete sich seinerzeit zu einem sensationellen Kassenerfolg. Die Rollen, in welchen ursprünglich Thomas Meighan, Betty Compson und Lon Chaney zu sehen waren, werden dieses Mal von Gary Cooper, Sylvia Sidney und Irving Pichel besetzt. John Cromwell wird den Film inszenieren.

OESTERREICH FUEHRT IM WETTBEWERB!

DEUTSCHLAND'S kurze Stunde des Sieges ist vorüber. Die deutschen Legionäre konnten im Wirbelwind der Geschehnisse nicht Schritt halten und sahen sich gezwungen, die Führung des dritten Quartals Oesterreich zu überlassen.

Es ist dieses das erste Mal, dass Oesterreich als unabhängige Filiale den Kontest anführt. Ausserdem ist Oesterreich's Stand von 146,90 der höchste Stand, welcher bis jetzt von irgend einer Filiale in diesem Jahre erzielt werden konnte. Sollte Oesterreich die Shauer Trophäe gewinnen, so erbitten wir uns schon jetzt das Recht, als Erster gratulieren zu dürfen, denn wenn Oesterreich tatsächlich den Preis dieses Quartals davonträgt,

für Mr. Jellinek's Organisation eine Beruhigung zu wissen, dass die 100% Linie überschritten ist.

Ausser den oben genannten Filialen entwickelten Porto Rico, Rumänien, Panama Kanal Zone, Chile, Jugoslawien und Finnland fieberhafte Tätigkeit, die unabdingt notwendig war, um die Einnahmen der Auslandsabteilung über die des gleichen Monates im vorigen Jahre zu stellen.

Mr. Seidelman's zu Herzen gehender Leitartikel in der Juli Nummer hatte zur Folge, dass von allen Seiten begeisterte Siegesversicherungen einfließen. Es braucht kaum erwähnt zu werden, dass Mr. Shauer tief ergriffen war, als er erfuhr, die ganze Auslandsabteilung habe sich wie ein Mann entschlossen, Loyalität und persönliche Bewunderung in klingende Dollar und Cent Einnahmen für Paramount zu verwandeln.

Es ist nicht mehr weit bis zum Beginn des letzten Vierteljahres — "Für Mr. Seidelman!" Dieses Quartal ist erstens einmal für den Sieg des 'Banner Jahr' Kontests ausschlaggebend. Zweitens ergibt es den Gewinner der Zukor Trophäe. Doch—last but not least—is dieser Zeitraum von ganz besonderer Wichtigkeit, weil die Auslandsabteilung wieder einmal aller Welt beweisen wird, dass sie in der Lage ist, glorreich alle an sie gestellten Anforderungen zu erfüllen und alle aufgestellten Rekorde zu brechen.



dann ist wieder einmal bewiesen, dass weder die denkbar grössten Hindernisse noch besonders entmutigende Verhältnisse die Schaffensfreude unserer Legionäre zu unterdrücken vermögen. Wo ein Wille ist, da ist auch ein Sieg. Bravo, Oesterreich!

Grosse Trauer wird in Spanien herrschen, wenn Mr. Messeri's 'Matadore' erfahren, dass Mr. Souhami's Filiale ihnen die Zukor Trophäe entwunden hat. Die Matadore werden jedoch einen so kostbaren Preis nicht ohne weiteres hergeben und es ist daher ein zäher Endspurt zwischen Frankreich und Spanien zu erwarten.

Ein Rekord schlägt den anderen. Mr. Graham's 'Bulldoggen' hätten im verflossenen Monat beinahe ihren eigenen Einnahmerekord verbessert. Wenn ein Gebiet wie Grossbritannien im Laufe eines Monats trotz besonders hoher Quote seinen Prozentsatz von 72,41% auf 97,84% emporschrauben kann, dann darf man ruhig den ganzen Tee China's verwetten, dass dieses nur durch den Abschluss kolossaler Geschäfte möglich war. Ein Rückblick zeigt, dass mit zwei Ausnahmen (Februar dieses Jahres und November vorigen Jahres) Grossbritanniens August Einnahmen die höchsten im Zeitraum der letzten achtzehn Monate waren.

Die Tschechoslowakei ist eine andere Filiale, die riesige Fortschritte verzeichnen konnte. Sie ist in diesem Monat von der achtzehnten zur siebenten Stelle vorgedrungen, indem sie ihren Stand um 33% verbesserte. Es ist sicherlich

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Ausser den oben genannten Filialen entwickelten Porto Rico, Rumänien, Panama Kanal Zone, Chile, Jugoslawien und Finnland fieberhafte Tätigkeit, die unabdingt notwendig war, um die Einnahmen der Auslandsabteilung über die des gleichen Monates im vorigen Jahre zu stellen.

Mr. Seidelman's zu Herzen gehender Leitartikel in der Juli Nummer hatte zur Folge, dass von allen Seiten begeisterte Siegesversicherungen einfließen. Es braucht kaum erwähnt zu werden, dass Mr. Shauer tief ergriffen war, als er erfuhr, die ganze Auslandsabteilung habe sich wie ein Mann entschlossen, Loyalität und persönliche Bewunderung in klingende Dollar und Cent Einnahmen für Paramount zu verwandeln.

Es ist nicht mehr weit bis zum Beginn des letzten Vierteljahres — "Für Mr. Seidelman!" Dieses Quartal ist erstens einmal für den Sieg des 'Banner Jahr' Kontests ausschlaggebend. Zweitens ergibt es den Gewinner der Zukor Trophäe. Doch—last but not least—is dieser Zeitraum von ganz besonderer Wichtigkeit, weil die Auslandsabteilung wieder einmal aller Welt beweisen wird, dass sie in der Lage ist, glorreich alle an sie gestellten Anforderungen zu erfüllen und alle aufgestellten Rekorde zu brechen.



MAKING HER MARX!

Mitzi Green, Paramount's clever little child actress, shows her ability at impersonations by mimicking the Four Marx Brothers, whose latest laugh-panic, "Monkey Business", is guaranteed to drive away the "depression blues" from every box office. On this page, looking from upper left to lower right, you see Mitzi as Groucho, the wise-cracking member; Chico, the Italian characterizing pianist; Zeppo, the juvenile "straight man"; and Harpo, the big silent man of the screen, who pantomimes and strums the harp. Mathematically speaking, one Mitzi Green equals Four Marx Brothers!

WAS SIE WISSEN SOLLTEN!

RUSSELL Holman, Paramount's Reklame-Manager, wurde in die dramaturgische Abteilung versetzt. Sein Assistent Cliff Lewis ist zum Nachfolger ernannt worden und Alvin Adams, Herausgeber der Pressehefte, übernimmt Mr. Lewis' Posten.

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Jesse L. Lasky, der Vizepräsident der Paramount Produktionsabteilung, gab am 21. August im Ambassador Hotel in Los Angeles ein 'Zusammenkunfts - Diner' an dem 160 Mitglieder der kalifornischen Produktions- und Verleihdirektion teilnahmen. B. P. Schulberg, der Leiter des Hollywooder Ateliers, hielt eine Tischrede und versicherte Herrn Lasky im Namen aller Anwesenden, dass Paramount's Produkt für das kommende Jahr ohne Zweifel als das Hervorragendste bezeichnet werden kann, welches je von unserer Firma hergestellt worden ist. Mr. Lasky legte in seiner Rede besonderen Nachdruck auf den Wert der Zusammenarbeit und Kollegialität.

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Mit der Eröffnung des neu erbauten Paramount Theaters in Newcastle, England, wurde ein anderes Glied in unsere ausländische Theaterkette eingerichtet. Eugene Zukor und J. H. Seidelman waren bei der brillanten Premiere anwesend.

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"Tabu" gestaltete sich in Berlin zu einem ganz grossen Erfolg. Der Film erlebte seine Uraufführung am 27. August im Ufa-Pavillon und man erwartet, dass er zwei bis drei Monate auf dem Spielplan beibehalten wird.

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Auf einer anderen Seite dieser Ausgabe gelangten zwei Seiten eines Handzettels zum Abdruck, der die Ankunft von "Zukor's Humanovo — Filme die sprechen, singen und tanzen!" ankündigt. Dieser Handzettel wurde am 1. September 1908, also genau vor 23 Jahren herausgegeben und beweist, dass Mr. Zukor schon damals an den Ton- und Sprechfilm glaubte. Der "Humanovo" bestand aus stummen Filmen. Schauspieler befanden sich hinter der Leinwand und sprachen resp. sangen den Dialog zusammen mit dem Ablauf der Bilder, den sie von ihrem Platze aus verfolgen konnten.



"La Pura Verdad"

QUE pasaría si uno de nosotros amanece un día resuelto a decir la verdad y nada más que la verdad? ¡Ésa es la situación que se presenta en esta divertidísima comedia! Por ganar una apuesta, cierto joven de buena sociedad se compromete a no decir una sola mentira durante veinticinco horas. Y desde que empieza a decir la pura verdad menuden los conflictos. Es un éxito de risa desde el principio hasta el fin: el marido al que persiguen los celos de una consorte de armas tomar; la dama que canta para desencanto de todos... No cabe imaginar nada más cómico que los apuros de todos cuantos tropiezan con el hombre que dice la verdad. ¡Es la comedia de las situaciones inesperadas y la, carcajada constante!



UNAS de las comedias más graciosas de la programación hispanoparlante de la temporada. Hay en ella situaciones y lances de una gracia que supera a todo cuanto se había visto hasta ahora en la pantalla. El diálogo, como de Muñoz Seca al fin, rebosa sal. José Isbert, Enriqueta Serrano, Manuel Russell, secundados por notabilísimo conjunto de actores tales como José Soria, Manolo Vico, Autoñita Colomé, Goyita Herrero y muchos más, hace las delicias del más exigente. En cuanto a la presentación, corresponde a la merecida fama de la Paramount. *La Pura Verdad* en la cartelera de cualquier teatro es garantía de satisfacción para el público y de magníficos rendimientos para el empresario. Probar será convencerse.



OOSTENRIJK THANS VOORAAN IN 'T CONCOURS

LANG mocht Duitschland zich niet in de leiding in het derde kwartaals concours verheugen. De Duitschers stapten schoorvoetend van hun verheven zetel en stonden dien af aan hun neefjes in Oostenrijk. Wij gelooven, dat de mannen van den Heer Lichtscheindl wel een beetje bedruisd zullen zijn van al dien *lichtschein*!

Niet alleen staat Oostenrijk vooraan als onafhankelijke divisie, voor het eerst sinds het uitschrijven deser concoursen, doch hun indrukwekkend percentage van 146.90 is het hoogste tot nog toe in het concours van dit jaar behaald. Wij zullen de eersten zijn, die dit kantoor feliciteeren, indien het Oostenrijk gelukt het derde kwartaalconcours te winnen d.w.z. den prijs, uitgekoeld door den Heer Shauer. Want in dat geval hebben de Oostenrijkers eens terdege getoond, wat men kan verwachten, wanneer enthousiasme, inspanning, vlijt en het wegwerken en overkomen van allerlei hinderpalen samengaan. Bravo, Oostenrijk!

Spanje is in den rouw, of het gaat in den rouw, zoodra het leest, dat Souhami's mannen van de Fransche Divisie druk in de weer zijn de Spaansche Matadors te kloppen in den wedren om den hoofdprijs voor het jaar 1931, uitgekoeld door den Heer Adolph Zukor. Maar de stierenvechters zijn een koppig en taai stel. We wedden, dat ze het er stellig niet bij laten. Er is daar op de Spaansch-Fransche grens een hevige slag te verwachten.

Het dramatisch vertoon gedurende de afgelopen vier weken komt van Engelsche zijde, waar de Bulldogs van den Heer Graham record-zaken gedaan hebben, die alle overige prestaties over de geheele buitenlandsche linie ver in de schaduw stellen. Wanneer een divisie, haar percentage van 72.41 kan opvoeren tot 97.84 in een enkele maand, en dan nog wel onder den druk van een geweldig hoog quota, kun je er je hebben en houden onder verwedden, dat daar zaken gedaan zijn. Het blijkt, dat hun bruto opbrengst in Augustus groter was, dan in eenige maand van de laatste achttien maanden, met uitzondering van November 1930 en Februari 1931.

Over sensationele zaken gesproken: Tsjecho Slovakië sprong maar liefst van de achttiende naar de zevende plaats en wist zijn percentage 30% op te voeren, hetgeen wel zeker een grote voldoening moet zijn voor den Heer Jellinek en diens organisatie. Deze divisie noemt ver boven de honderd.

Behalve de bovengenoemde divisies wijzen wij op de buitengewone activiteit aan den dag gelegd door Porto Rico, Roemenie, de Kanaal Zone, Chili, Joegoslavie en Finland. Deze kantoren kwamen in Augustus goed vooruit en het is mede aan hen te danken, dat de buitenlandsche afdeeling in Augustus van dit jaar betere resultaten liet zien, dan in dezelfde maand van het vorige jaar.

Een der gedenkwaardige feiten van het derde kwartaal is de spontane reactie op het hoofdartikel



THEY'VE BEEN AROUND!

Mitzi Green, whose screen shadow travels around the world regularly, had the pleasure recently of meeting Wylie Post (right) and Harold Gatty, famous round-the-world fliers, and their plane, the "Winnie Mae."

van den Heer Seidelman in ons Juli nummer, waarin hij een beroep deed op alle divisies om hun medewerkers aan te sporen tot extra krachtingspanning 'voor den Heer Shauer.' Het behoeft geen betoog dat de Heer Shauer zeer getroffen was door de vele blikken van vriendschap en achtung, welke hij naar aanleiding van dat artikel mocht ontvangen alsmede door de vastberadenheid aan den dag gelegd door de geheele buitenlandsche afdeeling om haar woorden van trouw en persoonlijke bewondering te staven met verdiensten in dollars en cents voor onze maatschappij.

Er blijft ons thans niets over dan U te herinneren aan het op til zijnde vierde kwartaalconcours. Dat concours is 'voor den Heer Seidelman.' Niet alleen uit dien hoofde, doch ook omdat het vierde kwartaalconcours meteen bepaalt wie den hoofdprijs van den Heer Zukor in de wacht sleept en omdat de directie zich geheel en al op de buitenlandsche afdeeling verlaat om dit jaar tot een glorieus einde te brengen, vestigen wij er Uwe aandacht op, dat de laatste drie maanden het kritieke kwartaal van het loopende jaar zijn in ons 'Vlaggejaar' Concours.

VIJF REUZEN FILMS IN PRODUCTIE

DE Hollywood ateliers van Paramount staan op het ogenblik midden in een overweldigende productie campagne. Meer dan een dozijn films zijn tegelijk in productie, waarvan er vijf tot de grootste attracties van het jaar gerekend kunnen worden.

Ernst Lubitsch' nieuwe film, getiteld, 'The Man I Killed' met Nancy Carroll, Phillips Holmes en Lionel Barrymore in de hoofdrollen, is half klaar. Deze film is bewerkt naar het gelijknamige toneelstuk van Maurice Rostand.

Marlene Dietrich's volgende film, 'Shang! ai Express,' naar een door Harry Hervey speciaal voor de film geschreven verhaal, is thans in productie onder regie van Josef von Sternberg. De andere twee hoofdrollen worden vervuld door Clive Brook en Anna May Wong. Miss Dietrich heeft onlangs haar contract met Paramount, hetwelk in April 1932 afloopt hernieuwd.

Een derde interessante film van grootschen opzet, is het bekende verhaal van Robert Louis Stevenson 'Dr. Jekyll and Mr. Hyde,' waarin Fredric March de dubbele titelrol vervult, bijgestaan door Miriam Hopkins en Rose Hobart in de vrouwelijke hoofdrollen. De film wordt geregisseerd door Rouben Mamoulian.

'One Hour With You,' een muzikale film over de escapades van een romantischen, vrolijk, Parijischen liefdesdokter, is thans in voorbereiding. Maurice Chevalier, pas terug van een Europeesche vacanciereis speelt er de hoofdrol in. De regisseur en de bijrollen zijn nog niet gekozen.

Paramount heeft verder besloten een spreekfilm te vervaardigen van de voormalige 'stille' film 'The Miracle Man,' waarmee indertijd Thomas Meighan, Betty Compson en Lon Chaney zulk een overweldigend succes oogstten. De hoofdrollen in de spreekfilm zijn toegewezen aan Gary Cooper, Sylvia Sidney en Irving Pichel. John Cromwell regisseert.



GANDHI'S AIDE IN STUDIO!

Kapila Khandvale, for two years secretary to Mahatma Gandhi, the political "Moses" of India, was a recent visitor at our Hollywood studios as a guest of Charlie Ruggles.

GEMENGDE BERICHTEN

RUSSELL Holman, reclame chef van Paramount, is overgeplaatst naar de scenario afdeeling en wordt opgevolgd door Cliff Lewis, die vier jaar Holman's assistent was. Alvin Adams, redacteur der film persbladen, is thans assistant reclame chef.

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Jesse L. Lasky, vice president en productie chef, gaf 21 Aug. jl. een diner in het Ambassador Hotel, in Los Angeles, aan 160 medewerkers van de productie afdeling en directies van onze distributie organisaties in Californie. B. P. Schulberg, algemeen directeur der Hollywood ateliers, verklaarde namens de productie afdeeling, dat Paramount in het komende jaar de grootste en mooiste films in de geschiedenis onzer organisatie zal vervaardigen. De Heer Lasky sprak met nadruk over de wenschelijkheid van samenwerking en goede verstandhouding bij het vervaardigen van films. Er werd besloten elk jaar een diner te geven.

* * * *

Er is wederom een schakel geklonken in de keten van onze buitenlandsche theaters, met de opening van het nieuwe Paramount Theater, in Newcastle, in Engeland. Eugene Zukor en J. H. Seidelman woonden den gala openingsavond bij.

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'Taboo' maakt furore in Berlijn. De première had 27 Augustus plaats in het Ufa Pavillon, te Berlijn. Men verwacht, dat de film aldaar gedurende twee of drie maanden zal draaien.

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Elders in dit blad hebben wij twee kanten van een aankondiging gereproduceerd, betreffende "Zukor's Humanovo-films die spreken, zingen en dansen!" Deze aankondiging verscheen 1 September 1908, precies 23 jaar geleden. Hieruit kunt ge zien, dat de Heer Zukor reeds toen de komst van klankfilms voorzag. De 'Humanovo' was de vertoening van een gewone 'stille' film, met acteurs en actrices achter het scherm, die de dialoog der filmspelers spraken.



FEATURE OF LOS ANGELES' BIRTHDAY CELEBRATION!

This Paramount float, representing an abstract bird in flight, was one of the main features of the electrical parade in Los Angeles on September 11. The parade was the highlight of Los Angeles' La Fiesta 150th Anniversary.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

SYDNEY HARBOUR BRIDGE PICTURE GETS PUBLIC SHOWING SEVEN YEARS AFTER INITIAL FILMING

A DISTINGUISHED audience, specially invited for the occasion, assembled at Paramount House in Sydney the evening of August 19, to view the first public showing of the film depicting "The Construction of the Sydney Harbour Bridge." It was the climax of seven years work in construction and production!

Back in 1924 when work was first started on the bridge, the Paramount News Reel in Sydney simultaneously began taking progressive pictures of the construction. Albert Deane, now of the Home Office foreign production staff, but

at that time Editor of the News Reel, used to spend one day a week filming the progress made.

This periodical photographing was continued by Charles E. Garroway, who succeeded Deane as News Reel Editor, until the bridge was recently completed. It is the tallest and largest arch-Cantilever bridge in the world, the span being 490 feet high and 2,800 feet wide.

Through the medium of the Paramount News Reel, the Australian public is now able to see seven years' work in fifteen minutes!

AUSTRALIA'S "SKIPPY" CONTEST HUGE SUCCESS!



LOOK WHAT THE POSTMAN BROUGHT!

The Aussies' nation-wide search for an "Australian Skippy" through the medium of a newspaper contest (described in our last month's issue) proved a sensational success. Thousands of entries were received from all parts of the country. Photo above shows just one delivery from the post office. The thoroughgoing manner in which the contest was put over reflects great credit on John Kennebeck, sales promotion manager, and his energetic aides. No wonder Australia is called the "Blue Ribbon" Division!

LETTER CONTEST HELPS EXPLOIT "MOROCCO"

"WHAT Do You Think of Me?" was the provocative question hurled at the Rio de Janeiro picturegoers by Marlene Dietrich, when the Paramount star arrived on the screen in the capital of Brazil with a simultaneous showing of "Morocco" at the Capitol and Sao Jose theatres.

The question was asked via a local newspaper, the Diario da Noite, and for the two best letters of opinion, which were limited to 75 words each, there were two prizes. First prize was a year's pass to both theatres, second prize a year's pass to the Capitol only.

AUSSIE EXHIBITORS VIE FOR PARAMOUNT SHIELD

FOR the seventh consecutive year, exhibitors in Australia and New Zealand competed for Paramount's Exploitation Shield, awarded to the showman whose Paramount Week campaign (August 30—September 5) is adjudged the best.

Special interest attached to the contest this year because speculation was rife as to whether the present holder of the shield, Mr. V. Hobler, of the Wintergarden Theatre, Ipswich, Queensland, who won it in 1929 and again last year, would succeed in retaining it for the third successive year. As we go to press, the winner is still in doubt.



SUMATRA COMES TO BUDAPEST!

The Urania Theatre, Budapest, gave the natives something to talk about when it played "Rango." Photo above shows how the management skillfully created a jungle atmosphere on the front with poster cut-outs.

"SKIPPY" BROADCAST OVER RADIO IN JAPAN!

JAPANESE children, as well as grown-ups, enjoyed an unusual radio treat, when a synopsis of "Skippy" was broadcast over a nation-wide network throughout the length and breadth of Japan from the Tokyo station JOAK on August 9.

Because of its special appeal to the youngsters, the broadcast was timed for the "children's hour." The story of "Skippy" was narrated by Sengoku Raikei, one of the most popular radio "benshi" in Tokyo.

This is the first time that such a nationwide tieup between radio and pictures has been made in Japan, and the



resulting publicity is of inestimable value both to the picture and to Paramount. This stunt represents another feather in the cap of Tom Cochrane's go-getting exploiters, whose success in arranging national tieups has often been mentioned in these pages. (Remember their newspaper tieup on Byrd?)

The illustration, reproduced here, is from the advance newspaper publicity that informed the public of the broadcast. "Kids is kids" the world over, hence the universal popularity of "Skippy."



SHIP AHOY FOR "FEET FIRST"!

To celebrate its second anniversary, the Parque Theatre, Recife, Pernambuco, Brazil, ran "Feet First," and to advertise the film put up the elaborate display, pictured above, in its lobby. The ship proved to be symbolic, since the picture was a "sale-out" at the box office.

AUSTRIA AL FRENTE!

UEGO de gozar de unas breves horas de gloria, las legiones germanas han retrocedido, cediendo el lugar de honor del frente a las legiones rivales, si bien amigas, de Austria. Los legionarios de Mr. Lichtscheidl deben sentirse deslumbrados ante tan grande éxito.

No sólo están a la cabeza por primera vez en su historia como división independiente, sino que además su porcentaje formidable de 146.90 es el mayor obtenido, hasta la fecha, en el presente concurso anual. Si consiguen llevarse el trofeo Shauer seremos los primeros en felicitarles, ya que su triunfo simbolizará el irresistible impulso dinámico de la voluntad aun en presencia de las circunstancias más adversas. ¡Bravo, Austria!

En España habrá luto y lamentaciones cuando los "matadores" de Messeri se enteren de que los "galos" de Souhami se llevan este año el trofeo Zukor. Los "matadores," sin embargo, no son gente capaz de ceder así un trofeo sin empeñar antes renida batalla. Así, se espera que el próximo mes sea testigo de reñida contienda en la frontera hispano-francesa.

Entre los acontecimientos más dramáticos de las cuatro semanas pasadas merece mencionarse el porcentaje obtenido por los "bulldogs" de Graham, que es verdaderamente imponente. Cuando un territorio como la Gran Bretaña aumenta su porcentaje del 72.41, que tal era el mes pasado, al 97.84, a pesar de la cuota que soporta, es indudable que está logrando un volumen immense de ingresos. Las matemáticas demuestran que, con excepción de los meses de Febrero de este año, y de Noviembre del pasado, el volumen de ingresos logrados en Agosto es el mayor de los obtenidos durante los pasados diez y ocho meses.

Otra actuación notable fué la de Checoslovaquia, que ha avanzado del decimoctavo al séptimo lugar, obteniendo a la par un aumento de treinta y tres en su porcentaje. ¡Qué satisfacción para Mr. Jellinek y los suyos saber que han rebasado la cifra crítica!

Aparte de las oficinas mencionadas, queremos ahora elogiar la actividad extraordinaria de Puerto Rico, Rumania, la Zona del Canal, Chile, Yugoslavia y Finlandia. Todas ellas han llevado a cabo espléndidos progresos durante el mes de Agosto, cooperando al mantenimiento del espíritu de la Legión Extranjera, que muestra ahora un progreso ejemplar con relación al mismo mes del año pasado.

Una de las notas más emocionantes y notables del tercer trimestre ha sido la espontánea y magnífica reacción mostrada ante la arenga editorial de mister Seidelman, "Por míster Shauer," del número de Julio.

El cuarto trimestre comienza ya a asomar por el horizonte. Pues que es "Por míster Seidelman," y porque él ha de determinar quién sea la legión vencedora y receptora del trofeo "Zukor," y porque nuestros jefes esperan que la Legión Extranjera se cubra de gloria, batiendo todos los "records," el trimestre que se aproxima marcará el momento culminante del Concurso de 1931.

MR. LASKY DINES HOLLYWOOD STUDIO STAFF!



A GET-TOGETHER THAT WILL BE AN ANNUAL EVENT!

Mr. Jesse L. Lasky gave a get-together dinner at the Ambassador Hotel, Los Angeles, on August 21st, for one hundred and sixty members of the production staff at the Hollywood studio and Californian distribution executives. Enthusiasm was at a high pitch when B. P. Schulberg pledged to Mr. Lasky, on behalf of all studio workers, that our coming year's product will be the greatest in the history of Paramount. Mr. Lasky in his talk stressed the importance of cooperation and good-fellowship in making pictures. He said, "Our industry has just gone through the greatest crisis in screen history. We have our feet on the ground at last." It was decided to make the get-together dinner an annual event.

CINCO ESPECIALES GIGANTES EN PRODUCCION!

EN nuestros estudios de Hollywood se está ahora llevando a cabo una de las campañas de producción más formidables de la historia de la Paramount. Se están haciendo más de doce películas simultáneamente, cinco de las cuales, por lo menos, han de constituir las mayores atracciones del año.

La nueva película de Ernst Lubitsch, titulada "The Man I Killed," está ya filmada a medias. En ella participa el triunvirato estelar que constituyen Nancy Carroll, Phillips Holmes y Lionel Barrymore. El asunto es de guerra, y es arreglo de la obra teatral del mismo nombre, de Maurice Rostand.

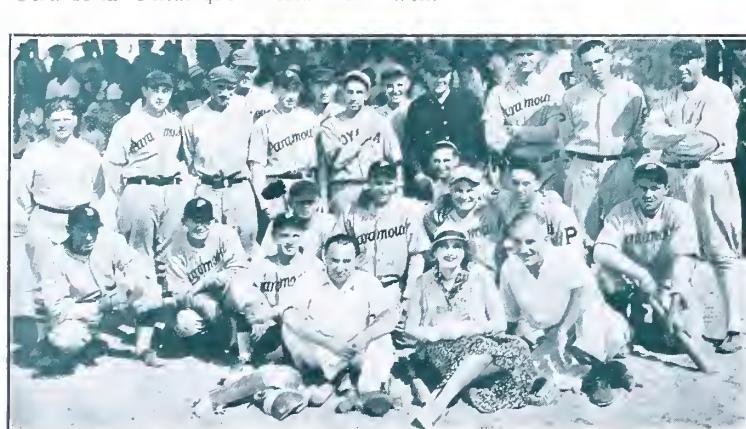
La próxima cinta estelar de Marlene Dietrich será "Shanghai Express," inspirada en una obra original de Harry Hervey, y la dirigirá Josef von Sternberg. Los papeles principales corren a cargo de Clive Brook y Anna May Wong, y el estelar a cargo de Marlene. Miss Dietrich ha renovado su contrato con la Paramount. El actual expira en Abril de 1932.

Otra de las cintas que se están rea-

lizando actualmente, con todo esplendor, es "Doctor Jekyll y Mr. Hyde." Fredric March asume el papel dual protagonista, y colaboran con él Muriel Hopkins y Rose Hobart. La película, basada en la obra immortal de Stevenson, la dirige Rouben Mamoulian.

Maurice Chevalier, que acaba de volver de pasar las vacaciones en Europa, ha comenzado los preparativos preliminares para su próxima producción, que se titulará "One Hour with You," y en la que desempeñará el papel romántico de médico parisien. Aún no se sabe quién colaborará con él, o quién dirigirá la cinta.

La Paramount se apresta a hacer una versión hablada de la cinta "The Miracle Man," que fué, como todos recordarán, uno de los mayores éxitos de taquilla de la era silente. Los papeles que originalmente asumieron Thomas Meighan, Betty Compson y Lon Chaney los desempeñarán, respectivamente, Gary Cooper, Sylvia Sidney y Irving Pichel. La dirección correrá a cargo de John Cromwell.



COSAS QUE DEBEN SABERSE

RUSSELL HOLMAN, el gerente de publicidad de la Paramount, ha sido trasladado al departamento de argumentos, sucediéndole en el puesto que abandona Cliff Lewis, quien durante cuatro años fué su ayudante. Alvin Adams, el editor de los carteles de publicidad, será en adelante ayudante del gerente de publicidad.

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Jesse L. Lasky, el vicepresidente de la producción, ofreció un banquete de fraternización en el hotel Ambassador de Los Angeles, el 21 de Agosto, a ciento sesenta miembros de las huestes de producción de California y de las de distribución. B. P. Schulberg, el director gerente de los estudios de la Costa, prometió, en nombre de sus huestes, que el año advinente será el más brillante de la historia de la Paramount. Mr. Lasky realzó el valor inapreciable de la colaboración y espíritu de camaradería en la obra industrial cinematográfica. El banquete es de los que hacen época.

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S. R. Kent, el vicepresidente a cargo de la distribución, salió para Europa el 18 de Septiembre, y permanecerá en el Continente durante seis semanas, haciendo importantes gestiones por la compañía.

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Nuestra cadena de teatros cuenta con un eslabón más, en el Paramount de Newcastle, recientemente construido. A la inauguración asistieron Eugene Zukor y J. H. Seidelman.

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"Tabú" ha causado una verdadera commoción en Berlín, donde se estrenó en el Ufa-Pavillon, el 27 de Agosto. Se espera que se mantenga en el programa no menos de dos o tres meses.

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En otra página reproducimos dos caras de un cartel, anunciando la llegada de la "Humanovo" de Zukor—o sea una película que habla, canta y baila. El cartel se publicó en el número de Septiembre de 1908, o sea hace 23 años. Con ello se prueba lo proféticamente que míster Zukor previno la llegada de las películas parlantes. La "Humanovo" consistía en una película silenciosa, provista de diálogo que añadía una compañía de actores, oculta tras de la pantalla.

PARAMOUNT'S BALL TEAM!

Judith Wood, Paramount player, serves as mascot to the Hollywood studio baseball team, one of the leading clubs in Southern California. With her in the front row are Edward Montagne, studio executive and team manager, and Curtis Benton, KNX radio sports announcer, who broadcasts the games. The success of this ball team illustrates that Paramount is as supreme in sports as it is on the screen. Incidentally, Miss Wood, who is considered potential star material by our studio executives, will appear in some of Paramount's most important forthcoming pictures.



STEVENSON FILM ACTOR!

Nephew and namesake of the famous novelist plays a bit part in Paramount's talkie version of his uncle's classic thriller, "Dr. Jekyll and Mr. Hyde," which Rouben Mamoulian (right) is directing.

COISAS QUE A TODOS INTERESSAM

RUSSELL HOLMAN, gerente de publicidade da Paramount, foi transferido para o departamento de argumentos, sucedendo-lhe naquele posto Cliff Lewis, que durante quatro anos foi seu ajudante. Alvin Adams, editor das folhas de publicidade, foi promovido a ajudante do director de propaganda.

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Mr. Jesse L. Lasky, vice-presidente da Paramount e seu director geral de produção, ofereceu um banquete de confraternização no hotel Ambassador de Los Angeles, na noite de 21 de agosto, para o qual foram convidados cento e sessenta membros de todas as organizações cine-produtoras da Califórnia. Mr. B. P. Schulberg, director-gerente do Studio Paramount em Hollywood, fez um discurso no qual profetizou que o ano entrante haverá de marcar a maior era de desenvolvimento na organização da Paramount. Ao falar, Mr. Lasky exalou o espírito de camaradagem e bom cooperativismo que anima a todos os altos dirigentes dos centros cinematográficos nacionais. O banquete deixou em todos a mais grata impressão.

* * * * *

A nossa série de teatros conta com mais um: o "Paramount" de Newcastle, (Inglaterra), recentemente construído. A sua inauguração fizera-se presentes Mr. Eugene Zukor e Mr. J. H. Seidelman.

* * * * *

"Tabu" fez um êxito como nunca se havia visto, em Berlim, ao ser estreado no Ufa-Pavillon na noite de 27 de Agosto último. Espera-se que o filme de Murnau permaneça vários meses no cartaz.

* * * * *

Em outra parte da nossa revista publicamos a reprodução de um cartel anunciando a exibição, em setembro de 1908, da "Humanovo de Zukor," uma fita que falava, cantava e dançava. Vê-se, pois, que de uma maneira profética, Mr. Zukor já naquele tempo "projetava filmes falados." Essa grande novidade consistia num filme feito especialmente para ser exibido com música e voz produzidas por artistas reais, atrás da tela...

A AUSTRIA Á FRENTE!

TENDO experimentado a sua brisa bonançosa, os legionários alemães passaram muito a contra-gosto para a inha de retaguarda e deram lugar, neste terceiro trimestre, aos seus vizinhos e rivais—os austriacos. Os auxiliares de Mr. Lichtscheinl vão agora lutar para manter essa vanta-josa posição no nosso concurso.

Essa posição dos austriacos, invêrvel por todos os fóruns, representa facto único na historia daquele território desde a data de sua independência, pois, além de se sobreponerem à muta que lhes cabe, os austriacos apresentam a percentagem de 146.90—a mais alta até agora conquistada por um departamento estrangeiro. Deante disto, seremos os primeiros a levá-lhes o nosso entusiástico brado de encorajamento, para que conquistem de maneira definitiva o Troféu Shauer. Bravo, austriacos!

Enquanto isto, há verdadeiro ímpeto de luta nas colunas invictas dos nobres "Matadores" do Sr. Messeri, os quais já estão inteirados de que os "Gaulês" de M. Souhami concentram-se para uma ação conjunta ao Premio-Zukor. Não será para admirar, pois, que daqui para o fim do concurso vejamos bonitas escaramuças entre os hespanhois e os franceses.

Entre os mais dramáticos entrechoces destas últimas semanas, o "record" obtido pelos "Boldogues" de Mr. Graham assume logar de grande destaque. Quando um território como o da Grã-Bretanha consegue distender as suas rendas e passar da percentagem de 72,41 á de 97,84, a despeito das dificuldades financeiras do país, é com efeito motivo para levantarmos sinceros vivas ao seu destemido chefe. Uma vista d'olhos sobre o "ativo" daquele território mostra que, com exceção de fevereiro deste

ano e novembro do ano passado, a renda de Agosto foi a mais alta do departamento inglês nos últimos dezoito meses.

Outro feito digno de menção teve logar na Checoslováquia, cuja posição no quadro passou do decimo-oitavo logar para o setimo, com um aumento de percentagem de trinta e três por cento em comparação com as rendas de igual período do ano passado. Os legionários de Mr. Jellinek devem estar bem contentes com essa posição por muitos invejada.

Além dos territórios acima mencionados, há ainda a comentar a grande actividade de Porto Rico, Rumânia, Zona-do-Canal, Chile, Jugo-Slavia e Finlândia. Todos eles melhoraram as suas entradas durante o mês findo, não sendo para admirar que algum venha mesmo a figurar na primeira linha.

Cumpre notar, no decorrer desta resenha mensal, o entusiasmo desperado em todos os divisões, num movimento espontâneo e louvável, por tratar-se neste trimestre da conquista do Premio-Shauer. O lêmão que lançamos—"tudo por Mr. Shauer"—tem dado os melhores resultados. Se assim não fôra, não teríamos agora tantas façanhas a mencionar. No frigir dos óvos, contam os dólares dos apurados...

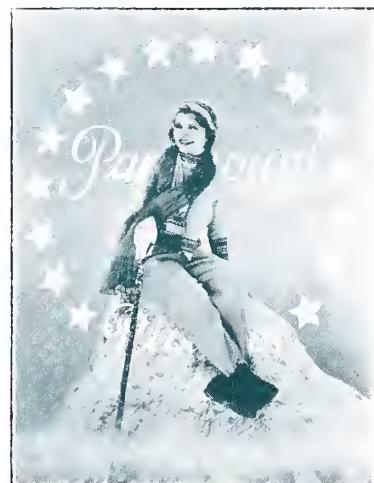
Em resumo, queremos lembrar a todos os legionários que o quarto e último trimestre, dedicado a Mr. Seidelman, prontamente vai iniciar-se. Nele ha de indicar-se o vencedor do Premio-Zukor, ou vencedor final. As vistas de todos os nossos chefes estão voltadas para o nosso vasto império mundial; cumpre, pois, a cada um quebrar forças para o "grande finale" do concurso deste ano! O concurso de 1931 precisa ser o mais animado dos concursos!

REEL DRAMA UNFOLDED FOR STUDIO VISITORS!



JULIETTE COMPTON HOSTESS TO MEXICAN OFFICIALS!

Juliette Compton, Paramount player, unrolls a completed reel of George Bancroft's new picture, "Rich Man's Folly," for the inspection of a group of Mexican visitors to our Hollywood studios. Left to right: Fernando Torreblanca, former secretary to ex-President Calles of Mexico; his wife, Calles' daughter; Miss Compton; Miss Maria T. Pesqueira, daughter of Gen. Pesqueira; Vice-Consul Ernesto Romero; and Mrs. Vice-Consul Hill.



THE PARAMOUNT GIRL!

Peggy Shannon presents a pleasing picture as she poses atop the Paramount mountain in the trademark of "the best shows in town."

A PRODUÇÃO DE CINCO SUPER-ESPECIAIS

As actividades do nosso Studio de Hollywood revelam o maior surto de produção Paramount que já vimos. Mais de doze filmes entraram simultaneamente em realização, sendo que cinco deles, pelo menos, serão atrações especiais, que ficarão promovidas ainda este ano.

A esperada produção de Ernst Lubitsch denominada "The Man I Killed," está já do meio para o fim. Nancy Carroll, Phillips Holmes e Lionel Barrymore são alguns dos personagens desse entrecho vibrante, devido à pena de Maurice Rostand.

A próxima fita de Marlene Dietrich será "Shanghai Express," inspirada numa obra original de Harry Hervey, e será dirigida por Josef von Sternberg. Os principais papéis ficarão a cargo de Clive Brook e Anna May Wong. Marlene, que acaba de renovar o seu contrato atual, que só em Abril de 1932 expirará, será a protagonista do filme.

Outra produção importante desse quinteto é "Doctor Jekyll and Mr. Hyde" (O Medico e o Monstro), no qual veremos Fredric March no papel daquela tragica dualidade de carácter imaginada pelo imortal Stevenson. Miriam Hopkins e Rose Hobart fazem parte do numeroso elenco. Rouben Mamoulian tomará a si as responsabilidades da direção.

Maurice Chevalier, que regressou há pouco da Europa, onde esteve em viagem de férias, começará por estes dias a sua nova produção, "Uma Hora Comigo," na qual fará a romântica personalidade de um médico francês. Os seus coadjutores serão oportunamente escolhidos.

A Paramount prepara-se para fazer uma versão falada do seu antigo filme "The Miracle Man," que foi, como bem se sabe, um dos maiores exitos de bilheteria do cinema silencioso. Os papéis que originalmente tiveram Thomas Meighan, Betty Compson e Lon Chaney serão agora desempenhados, respectivamente, por Gary Cooper, Sylvia Sidney e Irving Pichel. John Cromwell será o director.



Behind the Screen in

GEORGE BANCROFT IN
"THRU THE WINDOW"



George Bancroft will be co-directed by Louis Gasnier and Max Marcin.

"Through the Window" will offer an innovation among Bancroft vehicles, in that it will place the robust star in the midst of a mystery. The story has to do with an aggressive State's attorney who becomes involved in a baffling homicide. Eleanor Boardman will have the leading feminine role.

JOINVILLE JOTTINGS!

THE greatest activity continues at the Joinville Studios.

After many weeks of uninterrupted work, Director Alexander Korda has finished filming the well known stage success by Marcel Pagnol, "Marius," in French, German and Swedish. The cast of the French production is headed by such well known artists as Rainu, Pierre Fresnay, Orane Demazis and Alida Rouffe.

The German production is interpreted by the famous German tragedian, Albert Basserman, and Jakob Tiedtke, Lucie Hoeflich, Ursula Grabley, Mathias Wiemann, Karl Etlinger and Ludwig Stoessel.

The Swedish version of the same subject has been directed by John W. Brunius. The actors include Edwin Adolphson, Inga Tidblad, Carl Barcklund, Karin Swanstrom, Rune Carlsten, Nils Lundell and Georg Blomstedt.

An international film entitled "Camp Volant" was finished simultaneously with the above mentioned productions. This picture was directed by Max Reichmann, from the scenario by Benno Vigny. The cast includes Ivan Kowal-Samborski, Roberto Rey, Meg Lemonnier, Bert Ostyn, Lili Ziedner, Thomy Bourdelle and Jennie Luxeul.

Only a few days ago Director Karl Anton finished the German picture "Die Nackte Wahrheit" (Nothing but the Truth) with Jenny Jugo, Oskar Karlweis, Trude Hesterberg, Otto Wernicke, Tibor von Halmay, Adalbert von Schlettow among the players.

One of the principal attractions in this picture is an automobile race which was filmed at the Monthlery race track some 40 miles from Paris.

The month of August saw the beginning of a number of French productions, adapted from the works of well known authors and interpreted by actors enjoying great popularity in France.

(Continued in last column)

BETTY BOOP ACHIEVES SYNTHETIC FILM STARDOM

ANIMATED cartoons have had heroes almost from their inception, but it remained for Max Fleischer, creator of Paramount's Talkartoons, to introduce the first synthetic star — Miss Betty Boop.

Betty, known for her pouting lips, svelte figure and baby talk songs, has been playing featured roles in the Talkartoons for a long time, but has now been elevated to stardom because of her ability to capture the public imagination. In the future, Fleischer announces, his cartoons will be built



**BETTY-
BOOP**

A Paramount Star
CREATED BY
FLEISCHER STUDIOS

around her personality.

An indication of Betty's popularity is found in a special article in the September issue of Screenland which said:

"She's always on time at the set, isn't a bit upstage, never misbehaves off the screen, can sing, dance, play, ride and swim, and combines the simplicity of Mary Brian, the subtlety of Norma Shearer, the fire of Garbo, the sweetness of Joan Bennett and the allure of Dietrich. You'll never guess who! It's Betty, leading lady in the Fleischer Talkartoons!"

"MRS. WIGGS OF CABBAGE PATCH" TO BE FILMED

MRS. WIGGS OF THE CABBAGE PATCH, sentimental adult-juvenile classic of fiction, has been purchased by Paramount for talking picture production.

Chief juvenile roles have been assigned to Junior Durkin, who created the Huckleberry Finn role, and Charlotte V. Henry, stage child player who made her film debut in "Huckleberry Finn."

Written by Alice Hegan Rice, "Mrs. Wiggs of the Cabbage Patch" has remained one of the popular fiction successes for years. It also was dramatized as a stage hit by Alice Crawford Flexner. Sam Mintz is adapting the novel to the screen.



Junior Durkin

JOINVILLE JOTTINGS!

(Continued from first column)

Roger Capellani, the young French director, is at present finishing "Quand Te Tues-Tu?" taken from the novel of André Dahl. The cast includes Palau, Lurville, Noel Noel, Drean, Burnier, Simone Vaudry and Yvonne Hebert.

Exteriors of this picture were shot at Chamonix in Savoy and at Vaucresson, on the outskirts of Paris.

Manuel Romero directed the Spanish version of the same story entitled "Quando Te Suicidas."

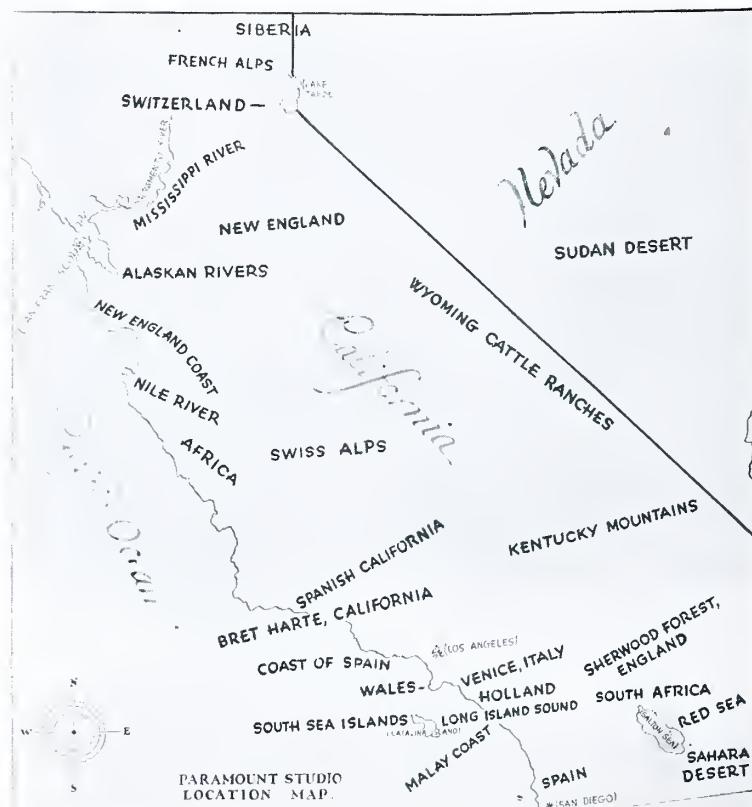
Imperio Argentina, Manuel Russell, Fernando Soler, Enrique de Rosas, José Isbert, I. Carlos Martinez Baena and Carmen Nevascues headed the cast.

Among the current productions is "La Chance," directed by René Guissart from the scenario by Yves Mirande. The famous French star, Marie Bell, of the state-controlled theatre, la Comédie Française, is the lead. The other artists are: Françoise Rosay, Marcel André, Fernand Fabre, Pierre de Guingand, Léonce Corne and Madame Fusier-Gir. The exteriors have been shot at Juan les Pins.

Director Karl Anton has started the filming of "Le Cordon Bleu" from the well known play by Tristan Bernard. Miss Jeanne Hellié, recently arrived from Hollywood, has been given the star role in this production. The other players are: Pierre Bertin, Baron Fils, Lucien Baroux, Maurice Lagrene, Marguerite Moreno, Simone Heliard, Madeleine Guitty and Marcel Vallee.

Harry Lachmann is directing Marcel Achard's most recent stage success "Mistigri." Madeleine Renaud of the Comédie Française has been engaged for the feminine star role with Simone Heliard, Madeleine Berubet, Jean Debucourt, Jules Moy, André Dubosc, and Simeon. The leading man is Noel Noel.

"BRINGING THE MOUNTAIN TO MOHAMMED"



MONKEY BUSINESS? NO! A LOCATION MAP!

We admit that this map does look like a prank of those mad ways, the Four Marx Brothers. But it isn't. It's a very practical studio location map, showing where various parts of the globe can be found in California. That is to say, the scenic backgrounds of these different foreign countries can be duplicated within reasonable distance of the Hollywood studios. Proving that nature, like history, repeats itself. Yes, sir, it's a small world!

Paramount Studios



LUKAS GIVEN LEAD IN "WORKING GIRLS" CAST



Paul Lukas
PAUL LUKAS will play the leading masculine role in "Working Girls," film story of the New York stage play, "Blind Mice," by Vera Caspary and Winifred Lenihan. Zoe Akins adapted the story, which deals with the drama in the lives of metropolitan shop girls. Dorothy Arzner will direct.

Besides Lukas, the big cast includes Charles "Buddy" Rogers, Judith Wood, Stuart Erwin, Dorothy Hall, Mary Forbes, Dorothy Stickney, Frances Moffett and Claire Dodd.

LIONEL BARRYMORE CAST IN "THE MAN I KILLED"

COMPLETING an all-star triumvirate in the picture, Lionel Barrymore has been borrowed from Metro-Goldwyn-Mayer to join Nancy Carroll and Phillips Holmes in Ernst Lubitsch's production of "The Man I Killed."

Barrymore as the German father, Holmes in the role of the young French soldier, and Miss Carroll as the French girl in this after-the-war romance, are supported by Tom Douglas, Louise Carter, Joan Standing, ZaSu Pitts, Lucien Littlefield, Frank Sheridan, Julia Swayne Gordon, George Irving, William Orlamond, Emma Dunn, George Bickel, Clarence H. Wilson and Reginald Pasch. The last-named will also serve as one of Lubitsch's technical aides.

KAY FRANCIS, BOYD IN "THE HEART IS YOUNG"

"**T**HE Heart Is Young," recent magazine story by May Edginton, has been acquired by Paramount for filmization with Kay Francis and William Boyd in the central roles. Marjorie Gateson and Charles D. Brown, well known players of the Broadway stage, will have important supporting parts.

Stuart Walker, veteran stage producer-director, has been assigned to the direction. Arthur Kober is adapting the story to the screen. It is the tale of a glamorous woman who has tired of men, and a former sweetheart-crook, who talks her into an outside-the-law plot only to see her find happiness in an unforeseen way.

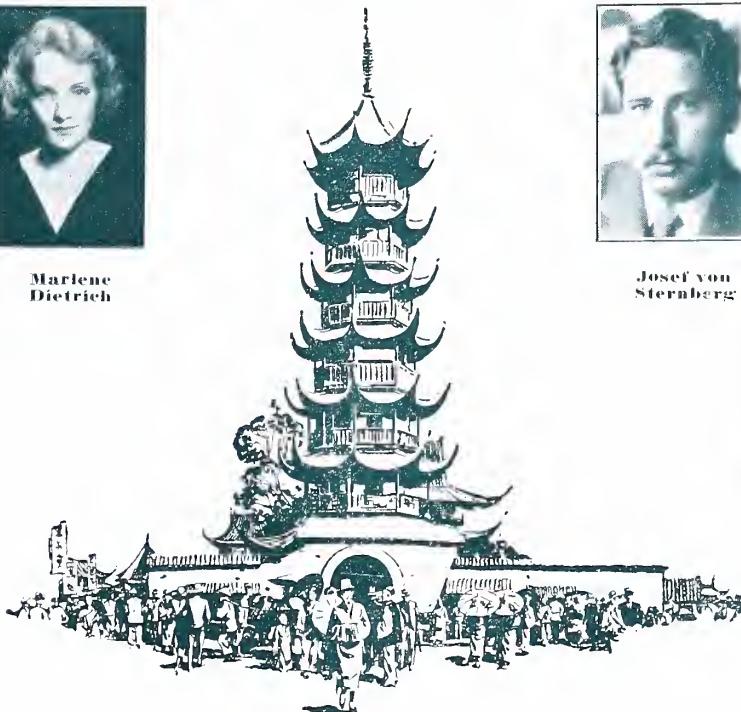


William Boyd

"SHANGHAI EXPRESS" NEW DIETRICH VEHICLE!



Marlene Dietrich



MARLENE DIETRICH'S next starring vehicle will not be "The Man Tamer" as first announced, but "Shanghai Express," an original story by Harry Hervy, which has just been selected for her. Josef von Sternberg will direct from a screen adaptation by Jules Furthman.

A stellar cast supporting Miss Dietrich will be headed by Clive Brook, Anna May Wong, Warner Oland, Louise Closser Hale and Eugene Pallette.

Miss Dietrich will have the part

of a notorious and glamorous woman of the world, while Brook plays a British officer, who meets her after several years when both are travelling aboard the Shanghai Express, and the passengers have to draw lots to determine which of them shall be executed for the death of a war general's son.

Incidentally, Miss Dietrich has just signed a new Paramount contract, which goes into effect April 1932, when her present agreement ends.

PARAMOUNT TO MAKE "THE MIRACLE MAN" WITH GARY COOPER, SYLVIA SIDNEY, IRVING PICHEL

ANNOUNCEMENT has just been made that one of the outstanding specials on our 20th Birthday Jubilee Program will be "The Miracle Man," which made motion picture history in 1919 when Paramount first produced it as a silent production.

Oldtimers will recall that the original version, directed by George Loane Tucker, was not only a phenomenal box office attraction, which received more advertising and publicity than any other film offering of its time, but that it established three great stars — Thomas Meighan, Betty Compson and Lon Chaney.

In the talking picture, the roles originated respectively by the above-mentioned three, will be handled by Gary Cooper, Sylvia Sidney and Irving Pichel. John Cromwell has been chosen to direct the

production on a scale commensurate with its size and importance.

"The Miracle Man" has a story that will never grow old. Millions who saw it will never forget it and will be the first to buy tickets for the talking picture version. In addition, there has grown up in the past twelve years a new generation of millions for whom "The Miracle Man" will constitute a brand new story.

You can depend upon it, that of all the big specials announced by Paramount or any other company, "The Miracle Man" is the one production guaranteed to hit the box office bull's-eye in the exact center. It is one of the elect few that has a ready-made audience waiting for it. You can start talking about it right now!



Gary Cooper

SYLVIA SIDNEY ASSIGNED "LADIES OF BIG HOUSE"

SYLVIA SIDNEY whose rise to film fame has been meteoric, will have the feminine lead in "Ladies of the Big House," which deals with the woman's side of life in a penitentiary. It was written by Ernest Booth, life-term convict-author of Folsom prison.

Gene Raymond, promising young juvenile player from the legitimate stage, will appear opposite Miss Sidney, and Wynne Gibson will have one of the principal supporting roles.

STUDIO DEVELOPS METHOD TO SAVE TIME OUTDOORS

PARAMOUNT has just started an innovation in efficiency which is intended to be used by units working away from the studio. The "Girls About Town" troupe has gone to the Isthmus at Catalina for five days' outdoor work, carrying with it an interior motion picture setting for emergency use outdoors.

In case the company encounters cloudy weather, scenes will be shot on this set under practically the same conditions that prevail on the soundproof stages in Hollywood.

No extra equipment is needed for this emergency. An electric generator, lights and sound apparatus are part of the regular paraphernalia on location. Companies going into the interior of the state or other land locations will erect their "cover" sets in barns, local dance halls, auditoriums or any other available place, in case of inclement weather, to shoot scenes while waiting for the skies to clear.

"HUSBAND'S HOLIDAY" IN PRODUCTION WITH BROOK

HUSBAND'S HOLIDAY," talking picture version of the novel and play by Ernest Pascal, noted playwright and scenarist, has gone into production at our Hollywood studios with a notable cast headed by Clive Brook, Vivienne Osborne, Juliette Compton, Adrienne Ames, Dorothy Tree, Kent Taylor and Charlie Ruggles.

Robert Milton is directing. The film adaptation was written by Pascal and Viola Brothers Shore. Among those with important roles in the picture are Leni Stengel, Harry Bannister, Charles Winninger, Elizabeth Patterson, Marilyn Knowlden and Marjorie Gateson.



Clive Brook

STOP PRESS!

A Confidential Statement From Mr. Adolph Zukor to All Employees of the Paramount Publix Corporation *

AM desirous of taking this opportunity for a frank discussion of our company's affairs, so that all of its people the world over may have before them my viewpoint and my feeling about the company at this time and its future.

It is not unnatural that in times such as these, when the economic structure of the whole world and its industries are in a more or less chaotic state, that people removed from the executive offices of the company should wonder about their company.

Individuals in high and low places have had their finances impaired. Investments in enterprises have depreciated. This is a natural consequence of the world-wide economic depression. However, we in Paramount have faced periods of depression before. A similar situation prevailed in 1921—the only difference between this condition and that one is this one's greater scope. In 1921 every one put his shoulder to the wheel and out of it emerged a greater Paramount. I have greater faith and hope in the future of Paramount than ever before. Our institution is represented throughout the four corners of the world by the best men—men of proven courage and ability, and it is with this knowledge that I face the future with calm and assurance.

Our studios are giving us better product this year than last. Our theatres are operating well, carefully and economically. Our distributing department sold the product well everywhere. Our foreign business, in spite of conditions, is splendid. Our financial structure is sound. Our credits are unimpaired.

Seldom is it necessary for me to call upon the manpower of this organization for anything, because at all times the organization does its job. However, because of this world-wide condition I am availing myself of this opportunity, first, to assure every man and woman in Paramount of my unflinching belief and faith in our company, and to assure you that with your co-operation we will emerge a greater and more prosperous Paramount.

*Note to Managing Directors: Please publish this statement in the next issue of your local house organ.

Adolph Zukor

STOP PRESS!



STOP PRESS!

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J. H. SEIDELMAN



The Crucial 4th Quarter "For Mr. Seidelman"



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District Manager. S. u. h. C. e. m. n. y
Cables: PARAMOUNT

PARAMOUNT FILM A-G.
Friedrichstrasse 50/51
Berlin, GERMANY

Dr. H. Gordon, Branch Mgr.
PARAMOUNT FILM A-G.
Graf-Adolfstrasse 83

Dusseldorf, GERMANY
Jean Birkhahn, Branch Mgr.

PARAMOUNT FILM A-G.
Kaiserstrasse 27

Frankfurt a/M., GERMANY
Max Mendel, Branch Mgr.

PARAMOUNT FILM G. m. b. H.

Neuhaußgasse 1

Vienna VII, AUSTRIA

A. Lichtenstein, Branch Mgr.

PARAMOUNT FILMFORLAGET R. T.
Rakoczi-ut 59

Budapest, VIII, HUNGARY

L. Foldes, Branch Manager

(Cables: PARAMOUNT FILM)

PARAMOUNT FILMOVA Spol, s. r. o.

Palais Habich, Stepanka ul.

Prague II, CZECHOSLOVAKIA

R. Jelinek, Branch Manager

PARAMOUNT FILMOVA Spol, s. r. o.

Dominikanerplatz, 2

Braun, CZECHOSLOVAKIA

(Shipping Station)

YUGOSLAVENSKO D. D. ZA PROMET

Paramount Filmova

Frankovska ul. 5a

Zagreb, YUGOSLAVIA

(Cables: Paramount)

M. F. Jordan, Branch Mgr.

YUGOSLAVENSKO D. D. ZA PROMET

Paramount Filmova

Zeljnicka ulica 7

Neviad, YUGOSLAVIA

(Shipping Station)

PARAMOUNT FILMS sp. z. ogr. o.d.p.

Sienna, 4

Warsaw, POLAND

M. Czaban, Branch Mgr.

PARAMOUNT FILMS

Plac Mariacki 5

Lemberg, POLAND

S. Tytkiewicz, Branch Manager

PARAMOUNT FILMS A/S

Suur Karja, 18

Reval/Tallin, ESTONIA

(Shipping Station)

PARAMOUNT FILMS A/G

Welttemarstrasse 36

Riga, LATVIA

A. Kuz'min, Branch Mgr.

PARAMOUNT FILMS A/G

Laiuse Al., 46

Kovno, LITHUANIA

(Shipping Station)

PARAMOUNT FILMS S. A. R.

Str. Baratieri, 2

Bucarest, ROUMANIA

N. G. Palugay, Branch Mgr.

(Cables: PARAMOUNT)

N. V. PARAMOUNT FILMS HOLLAND

399 Keizersgracht

Amsterdam, HOLLAND

C. Ferrebohm, Branch Mgr.

(Cables: PARAMOUNT)

FILMAKTIEBOLAGET PARAMOUNT

Hamngatan 22

Stockholm, SWEDEN

(Home Office for Scandinavia)

FILMAKTIESELSKABET PARAMOUNT

Vestre Boulevard 29

Copenhagen, DENMARK

Harald Frost, Branch Manager

FILM-AKTIESELSKAPET PARAMOUNT

Torgtaven 9

Oslo, NORWAY

E. Eriksen, Branch Manager

FILM-AKTIESELSKAPET PARAMOUNT

Vestre Boulevard 29

Copenhagen, DENMARK

Harald Frost, Branch Manager

FILM-AKTIESELSKAPET PARAMOUNT

Torgtaven 9

Oslo, NORWAY

E. Eriksen, Branch Manager

O/Y PARAMOUNT FILMS, A. B.

Glogatan 8

Helsingfors, FINLAND

Harry Hammar, Branch Mgr.

(France, Belgium, Switzerland, Egypt, Algeria, Tunis, Morocco)

David Souhami

Administrateur-Delegue

Henri Klarsfeld, Sales Manager

Cables: PARAMOUNT 96

SOCIETE 'NONVOME' FRANCE

67 Rue des Filles de Fressart

Paris, FRANCE

Maurice Poirier, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

5 Rue Neuwiller

Strasbourg, FRANCE

Marcel Colin, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

67 Rue du Faubourg St. Jean

Nancy, FRANCE

Henri Dessert, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

15 Rue Alexandre Duval

Rennes, FRANCE

(Shipping Station)

S. A. F. DES FILMS PARAMOUNT

5 Rue d'Amiens

Lille, FRANCE

Leon Joannin, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

26-28, Rue de la Bibliothèque

Marseille, FRANCE

Robert Lenglet, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

17 Rue Clauzel

Algiers, ALGERIA

Emile Bellych, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT

23 Rue de la Haie

Brussels, BELGIUM

Emile Gourdon, Branch Mgr.

ROBERT ROSENTHAL

THE OBSERVATION TOWER •



*
Now
and
then
the
Editor *
takes
a
look!
*

WHO IS HE?

HE is progressive, wide-awake, energetic.

He radiates optimism and good cheer.

He is a daily dispenser of joy and happiness.

Children smile at him when he "passes" them by.

Hundreds visit him every day. His "house" is a meeting place for the best people in town.

Long ago he discovered the trademark of success.

He has a comfortable bank balance, rides around in his own car, and is looked upon as one of the solid, substantial business men in his community.

He is helping to make the world a pleasanter place to live in.

He believes in the word "service" and all that it stands for.

His policy is, "The public be pleased."

He preaches the gospel of clean, wholesome entertainment.

He appreciates that, "If it's worth running, it's worth advertising."

He is the 100% Paramount exhibitor!

SPANISH AMBASSADOR VISITS PARIS STUDIO

THE Joinville studio was recently visited by the Spanish Ambassador Don Alfonso Danvila, who was accompanied by the first secretary to the Embassy, Vizconde de Maublas, and by Madame Victoria Ocampos. The latter is an outstanding figure in Buenos Aires, both as a leader of society and as one of the greatest literary lights.

The party was welcomed by Fred Bacos, Dick Blumenthal and Claudio de la Torre, who accompanied them on a tour of the studio, after which they were photographed in the garden. During the lunch given in their honor, Don Alfonso Danvila, in a few charming words, said how glad he was to have had the opportunity of visiting the studio, and of seeing for himself the progress being made in the French and Spanish talkies.

DID YOU KNOW THAT...

MAURICE CHEVALIER was the guest of honor Sunday night, September 27, at a testimonial dinner tendered him by the Friars Club at the Hotel Astor, at which 1,500 notables were present. Mayor Walker of New York City was one of the principal speakers. Many Paramount executives attended.

* * * *

EVEN the cannibals lay down their knives and forks, and take notice when a Ford Sterling comedy comes to town.

This is indicated by the fact that the genial actor, now working at our New York studio, has just received a fan letter from the chief of a head-hunting tribe in central Borneo.

The letter, written by the local missionary, explains that the tribe's "head man" can neither read nor write but that he enjoyed the comedian's antics on the screen during a recent visit to the coast.

This unusual tribute was signed with a large "X," his savage majesty's official seal.

* * * *

ONE recent morning Gary Cooper was a few minutes late in reporting for work on the "His Woman" set at the New York studio. Before Director Edward Sloman could formulate a "panning," Cooper presented him with a note, which read as follows:

"Please excuse my boy, Gary, for being late. I sent him on an errand. Signed: Mrs. Cooper."

In the ensuing chuckles, the culprit escaped punishment.

* * * *

MISS BETTY BOOP, Paramount's most unique star, broadcast via television on Friday night, September 25.

Betty is only the cartoon character created by Max Fleischer of Talkartoon fame, but her grace, charm and clever singing has aroused so much comment that the broadcast

was arranged to satisfy the curiosity of her fans.

Betty not only danced and sang for the "flying spot," but her creator explained how he discovered her and showed how it is possible to make her behave in such a life-like manner.

Incidentally, one of the largest doll manufacturers in the country, the E. I. Horsman Company, is now making Betty Boop dolls, which will be on the market shortly. Already orders have been received for over 100,000 dolls from all parts of the United States.

* * * *

LILYAN TASHMAN, Paramount featured player, accompanied by her actor-husband, Edmund Lowe, sailed for Europe September 29 on a three months' vacation trip. The couple will visit England, France, Germany, Vienna, Venice, Florence, Rome and other cities, and will leave Naples for America in time to spend Christmas in Hollywood.

* * * *

ANNOUNCEMENT was recently made that Walter Morosco has joined the Elstree studios as production manager for Paramount British films. To people in the industry on both sides of the Atlantic, Mr. Morosco is widely and favorably known as an ace producer. During his regime as production manager for First National Pictures in Hollywood, he turned out such box office successes as "Divine Lady," "The Garden of Eden," "Outcast," "Saturday's Children," "Prisoners" and "Back Pay."

The appointment of Mr. Morosco is an indication that Robert T. Kane, general manager of European Production, is strengthening the Elstree studios with the most experienced manpower available, in keeping with the policy that has proven so successful at the Joinville studios.

HOME OFFICE PEP CLUB GETS OFFICIAL SONG

TWO members of the Music and Production Department, Josef Zimanich and Phil Boutelje, who are also very devoted members of the Home Office Pep Club, following a suggestion from President Fred Metzler, have composed a song entitled "Song of Pep," which they have dedicated to the Paramount Pep Club.

"Song of Pep" has been sung by a well known quartet before the members of the Entertainment Committee and a number of executives, and they all agree that the lyrics and the music express perfectly the real spirit of the club and should become the Pepsters' official song.

Paramount Pep Clubs throughout the world may obtain the music by writing to Chris Beute, manager of the Music Department at the Home Office. Following are the lyrics:

"Song of Pep"
*By Josef Zimanich
and Phil Boutelje*

Paramount dear Paramount,
To you we pledge our hand!
All for one and one for all
We are a loyal band.—

Your name is Famous—
Who then can blame us
For raising voices, let them ring,
When Song of PEP we sing!
It's always

CHORUS

Pep—Pep—Pep, that makes us step
Whate'er the weather, we are together and gay!
Forever side by side we march with pride,
We're full of vigor, we're growing bigger each day!
Paramount spirit—
Let's rise and cheer it—RAH!
It's always
Pep—Pep—Pep, that makes us step
For dear old Paramount forever more.

* * * *

THE new administration of the Home Office Pep Club will be formally installed sometime in October at a regular club meeting. There will be no inaugural dinner this year. The new officers include Dr. Emanuel Stern, president; Chris Beute, vice-president; Homer Traw, treasurer; and Doris Meyer, secretary.

PARAMOUNT..Leading the Industry Back to Prosperity!



Paramount



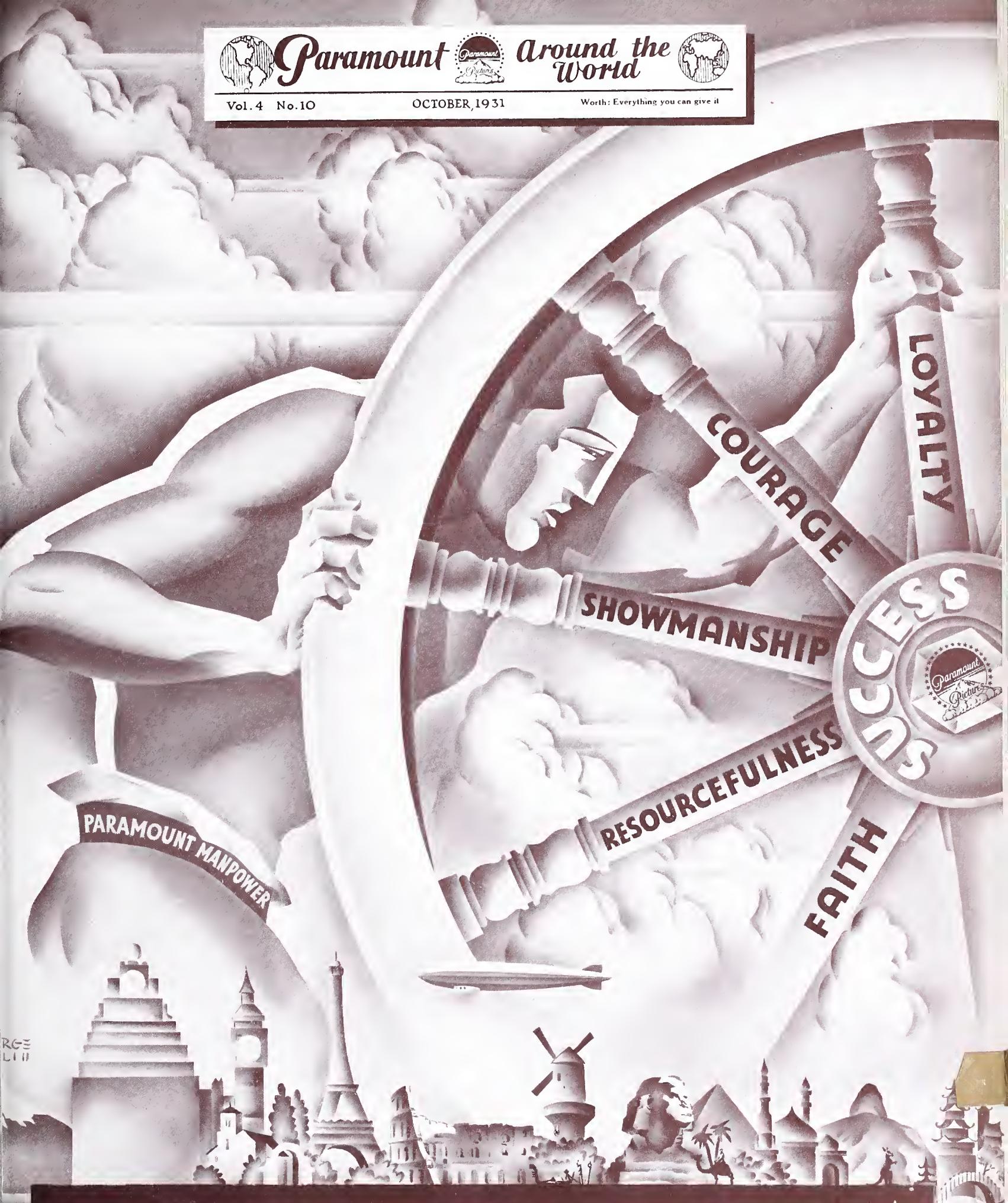
*Around the
World*



Vol. 4 No. 10

OCTOBER, 1931

Worth: Everything you can give it



"PUT YOUR SHOULDER TO THE WHEEL FOR A
GREATER AND MORE PROSPEROUS PARAMOUNT"

Adolph Zukor



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

OCTOBER, 1931

No. 10

A "Record" Issue!

FROM front cover to back page, this issue is strewn with records of one kind or another—box office records, selling records, showmanship records.

Certainly no one will quarrel with my assertion that this month's striking cover constitutes an artistic record for Vincent Trotta's brilliant art staff.

In his vivid symbolic illustration, George Dublin, the able artist, has admirably expressed the rugged character and loyal spirit that are inherent in Paramountees the world over.

Turning from the art of drawing to the art of selling, I find, to my great surprise and delight, that you legionnaires finished the third quarter drive at new levels of achievement. Though loath to accept it as a personal tribute, I am, nevertheless, deeply appreciative of your efforts and profoundly grateful for this tangible token of your esteem and friendship.

The continued record-breaking success of our product in London, Paris, Berlin, Stockholm and other world capitals bears out the thought often stressed in these columns—there are no bad times for good pictures.

It isn't true that people are too poor to see pictures but that a lot of pictures are too poor for people to see. The public responds to quality, as is illustrated by the crowds drawn to theatres showing Paramount pictures. "The Smiling Lieutenant," "Dishonored," "Tabu," "Marius," to mention but a few of the current foreign triumphs, are booming box office receipts with unfailing regularity.

There is also plenty of evidence scattered throughout this magazine to indicate that you legionnaires are alert to the need of backing up good product with aggressive merchandising. And I can't help but call editorial attention to the splendid campaign conducted by our Cuban office in behalf of the special "Chevalier Week" it ran—an idea, by the way, that could, with profit, be adopted by many of our other offices.

All in all, I think you will agree with me there is ample justification for calling this a "record" issue!

There Can Be But One Answer!

TWO types of leaders have always stood out in the business world.

One is the brilliant, magnetic, fascinating kind—the man filled with dash and daring, able to capture the popular imagination.

The other is the steady-going and sure-footed man, known more for sagacity and sound judgment than for glittering display, who keeps his poise in the midst of turmoil that affrights others, and is looked up to, especially in times of crisis or peril, as to the shadow of a great rock in a weary world.

To which class Adolph Zukor belongs, one has only to read the reassuring message he issued last month in order to understand.

That statement, which went ringing round the world, and has by this time reached the furthestmost outposts of the Foreign Legion, epitomizes all those sane and sensible qualities of leadership that have kept Paramount *paramount* in the industry for twenty years.

Nothing is more typical of our president than his simple declaration of faith in the manpower of the organization and in the future of our company.

"What is there to worry about?", he asks in effect. And he proceeds, calmly and deliberately, to prove there is nothing to worry about, by enumerating Paramount's impregnable assets—first the human assets, then the business and financial assets:

"Our institution is represented throughout the four corners of the world by the best men—men of proven courage and ability... Our studios are giving us better product this year than last. Our theatres are operating well, carefully and economically. Our distributing department sold the product well everywhere. Our foreign business is splendid. Our financial structure is sound. Our credits are unimpaired."

And then, with a positiveness that carries conviction, he concludes his message, "With your co-operation, we will emerge a greater and more prosperous Paramount."

There can be but one answer to Mr. Zukor's clear, confident call—every loyal Paramountee will put his shoulder to the wheel!

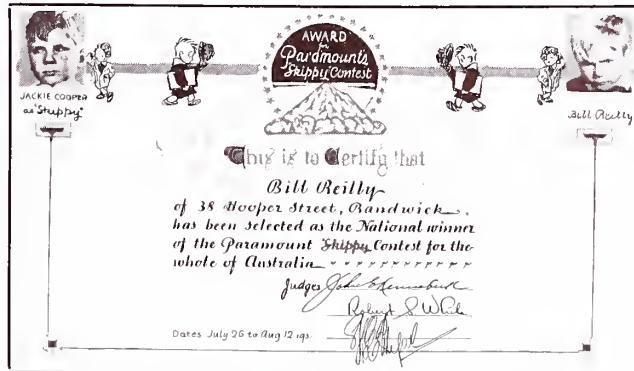
The Byrd Contest!

WITH the announcement of the winners in this issue, we ring down the curtain on the Byrd contest. The impressive results, as shown by the campaigns submitted, clearly indicate what can be accomplished when the entire merchandising ability of our Foreign Legion manpower is concentrated on one picture. Looking thru the contest scrapbooks, I am moved to exclaim, "O Byrd! what feats of showmanship were committed in thy name!"

E. E. Shamer

WITH SHOWMEN AROUND THE WORLD!

Australia & Holland



REPRODUCTION of the certificate awarded to Master Bill Reilly as winner of the title of "Australian Skippy," which climaxed nationwide contest conducted by Aussies.



THE elaborately decorated front of the first-run Rialto Theatre, Amsterdam, which voluntarily ran a Paramount Month during September. Paramount means business!



THIS display for "Su Noche de Bodas," (Her Wedding Night) in the lobby of the Colon Theatre, Valparaiso, arrested plenty of attention. It's a wonder it didn't lead to the arrest of the management. Not that there's anything immoral about it. Oh, no! The figures of the man and woman are merely wax dummies. But they looked so darn realistic, and the display was so cleverly lighted that the natives had to rub their eyes to make sure they weren't seeing an intimate bedroom scene. It certainly stimulated interest in the picture and boosted receipts!



A REAL wedding on the stage of the Encanto Theatre, Havana, was put over to expose "Su Noche de Bodas." The theatre was jammed to the doors and over six hundred people had to be turned away. Although it is a very difficult thing to pull off a stunt of this nature in the Latin American countries, the wedding went on without a hitch and the audience was extremely quiet throughout the ceremony. Photo shows the happy couple with Marion E. Ferrera, (left) who was responsible for the stunt, and Arthur L. Pratchett, manager for Cuba (right).

Chile & Cuba



SCENE above was a common sight during the run of "Monte Carlo," at the Paramount Theatre, São Paulo. This photo was taken at the start of the second week's showing!



HERE is visual evidence of the successful opening of the new Paramount Theatre, Newcastle, on September 7, with the first showing of "Monte Carlo" and Mangan stage show.

AUSTRIA IS WINNER!

16 Divisions Over 100% Climax Dramatic Third Quarter

4 Offices Break All Records — France Has Annual Lead

Quotas for Fourth Quarter Figured in Local Currency

B RINGING to a sensational close one of the most inspiring contests in the history of Paramount, the Foreign Legion climaxed the third quarter drive, dedicated to Mr. Shauer, with a remarkable volume of business and with the greatest number of divisions over 100% in the annals of the foreign department. Sixteen — count 'em!

Four of the offices distinguished themselves by hanging up brand new records. For them September was an honest-to-goodness banner month. This quality quartet, which turned in unprecedented gross revenues, includes Holland, Czecho-Slovakia, Mexico and Great Britain.

Messrs. Peereboom, Jelinek, Saiso and Graham, the respective leaders of these divisions, deserve unstinted praise for their record-breaking performances. In the case of Great Britain, the phrase, record-breaking, takes on a spectacular significance. We had occasion last month, in commenting upon the tremendous business the "Bull-dogs" gathered in during August, to point out, that it takes a powerful lot of film rentals to make up the staggering quota they are carrying. So you can just about imagine the amazing total they reached during

A TRIBUTE!

YOU often hear people say, "There is no sentiment in business." Even if that were true as a general proposition—and I don't believe it—it certainly isn't true so far as Paramount is concerned. There is plenty of sentiment in our company, and the Foreign Legion gave a magnificent demonstration of it during this third quarter drive. For nothing could be more obvious than this fact: that your legionnaires swept on to new records on a high tide of sentiment for the man you all love and the leader you all respect—E. E. Shauer! You let nothing stop you from attaining your cherished objective. Your achievements remind me of the inscription on the facade of the general post office building in New York: "Neither snow nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds." Of you men, too, it may sincerely be said, "Neither economic depression, nor political turmoil, nor falling rate of exchange stays the Foreign Legion from delivering 100% year after year after year"!

September! Our hat is off to Mr. Graham and his boys in undisguised admiration!

But we still have plenty of cheers left for the fine showings made by the other offices, and a special loud "Bravo" for Austria, which fought its way to the top against heavy odds. Mr. Lichtscheindl's legionnaires came thru with the best business they have done in three years!

From the standpoint of percentages, they were far, far ahead of their nearest rival. So to Austria goes the honor of winning the third quarter drive, and as tangible evidence of that distinction — the Shauer trophy!

Before turning to the yearly standings, we want to present a bouquet to Yugoslavia, which jumped from eighteenth to seventh;

to Poland, which boosted itself from fifteenth to eighth; to Finland, which hurdled from twenty-third to eleventh; and to Scandinavia, which juggled its way up from twenty-fourth to seventeenth.

And now we come to France. Mr. Souhami and his "Galloping Gauls" are entitled to a paragraph all to themselves. Not only did they finish third in the Shauer drive, but they are sitting on top of the world so far as the annual race is concerned. They certainly seem determined to grab off the Zukor grand prize!

Speaking of Mr. Souhami reminds us that the private fight between him and Mr. Schaefer for supremacy on the Continent has become a three-cornered affair with the entrance of Mr. York into the fray. The score as of Sep-

tember 26 read: Mr. Souhami's "White Division" — 111.53; Mr. Schaefer's "Blue Division" — 110.01; Mr. York's "Red Division" — 84.88.

It is a pleasure to report that our gross September revenue exceeded the business done during September of last year by an impressive margin.

You will note on the adjoining page that we have discontinued listing the individual division percentages. This is due to the violent fluctuation in the various foreign rates of exchange, which makes it impractical as well as unfair to figure quotas in terms of dollars. For that reason Mr. Seidelman has decided, that until the foreign finance condition is stabilized, all quotas will be figured in the local currency of each country.

So that those offices, which have heretofore been penalized by a falling rate of exchange, no longer have that handicap to overcome.

This prompts us to predict that the fourth quarter drive — "For Mr. Seidelman" — will be even more hotly contested than the three previous drives.

Remember that what you do in these next three months will decisively decide what your ultimate standing will be in the 1931 Banner Year Contest!

The Foreign Legion's 1931 "BANNER YEAR" CONTEST

3rd QUARTER DRIVE
"For Mr. Shauer"



STANDINGS AS OF OCTOBER 1, 1931

THIRD QUARTER

1. Austria	over	100%
2. Holland	"	"
3. France	"	"
4. Roumania	"	"
5. Czecho-Slovakia	"	"
6. Germany	"	"
7. Yugoslavia	"	"
8. Poland	"	"
9. Porto Rico	"	"
10. Spain	"	"
11. Finland	"	"
12. Panama	"	"
13. Mexico	"	"
14. Great Britain	"	"
15. Chile	"	"
16. Japan	"	"
17. Scandinavia	"	90%
18. Colombia	"	"
19. Argentina	"	"
20. Brazil	"	80%
21. Guatemala	"	"
22. Cuba	"	"
23. Latvia	"	"
24. Australasia	"	70%
25. China	"	60%
26. Italy	"	"
27. Hungary	"	50%

YEARLY QUOTA

France	over	100%
Austria	"	"
Great Britain	"	"
Holland	"	"
Roumania	"	"
Chile	"	"
Spain	"	"
Panama	"	90%
Czechoslovakia	"	"
Germany	"	"
Colombia	"	"
Scandinavia	"	"
Porto Rico	"	"
Guatemala	"	"
Australasia	"	"
Argentina	"	"
Poland	"	80%
Cuba	"	"
Mexico	"	"
Finland	"	"
Japan	"	"
Yugoslavia	"	"
Italy	"	"
Latvia	"	70%
Brazil	"	"
China	"	"
Hungary	"	60%



On New York's Gay White Way!



"THE ROAD TO RENO"

"ROAD TO RENO" A VIVID STORY OF EASY DIVORCE

IN "The Road to Reno" Paramount has made a timely picture on a subject of universal interest—divorce! To lend additional glamor to the production, the background of the vivid story is Reno, known the world over as the divorce headquarters of the United States—as the one place where the marriage bonds may be dissolved with neatness and dispatch.

The film holds up a mirror to the Reno of today, with its spectacular diversions of gambling halls, "freedom" ranches, and goodtime parties, and shows how impossible it is for true love and honest marriage to exist in such an unwholesome atmosphere.

Specifically the plot deals with a divorce-ridden society family and the ultimate effect Reno has on the individual fortunes of the various members. Although a murder and suicide bring the picture to a smashing climax, the ending is a happy one, and throughout the unwinding of the story there are innumerable comedy touches to lighten the dramatic developments.

The phrase, stellar cast, is often misapplied, but in this case it is thoroughly justified by the group of players whose acting adds vitality and realism to the absorbing events. William Boyd, Lilyan Tashman, Tom Douglas, Peggy Shannon, Charles "Buddy" Rogers, Wynne Gibson, Irving Pichel, Judith Wood and Skeets Gallagher make up the Grade-A cast, and furnish an impressive selling point for the picture.

"The Road to Reno" is entertainment plus!

"24 HOURS" FAST-MOVING, HIGHLY DRAMATIC FILM

ONE of last season's most sensational best-selling novels has become one of this year's most absorbing high-tension screen attractions.

"24 Hours" presents a lifetime of emotion and thrilling drama in two turns of the clock.



"24 HOURS"

It rips the cover from modern life, exposing its drama and hypocrisy. It is a story of the upperworld and the underworld. It tangles the lives of the socially prominent and the tenements. It follows the interesting characters, from every level of life, as they are plunged with startling swiftness into a dramatic current of relentless force, carrying with it wealth, passion, prestige, love and hate, even life itself. Its fascinating plot reveals every emotion known to human experience.

Coupled with the gripping story and the expert direction—some of the atmospheric shots in this picture are brilliant examples of the art of staging—is a corking cast that does full justice to the characters portrayed. Clive Brook, Kay Francis and Regis Toomey acquit themselves with distinction. But the outstanding performance is that of Miriam Hopkins. Keep your eye on her. She's star material!

Chalk up "24 Hours" as a box office natural. It's a solid hit that will register!

"GIRLS ABOUT TOWN" IS ROMANTIC COMEDY-DRAMA

AS the title suggests, "Girls About Town" is the sprightly tale of a couple of beautiful but far-from-dumb girls who make a fine art of the "gold-digging" racket. They are super gold-diggers, who play at love for the fun of it, until one of them really falls for one of her millionaire victims.

It has a Gay White Way background of dazzling whoopee—cocktail parties, yachting parties, night-club parties. It presents gorgeous girls in gowns that will make your eyes goggle with delight. It is three parts hilarious comedy and one part romantic drama. In short, it reveals a phase of modern life that is peculiar to all big cities, but more especially to New York and dear old Broadway.

No better choice could have



"GIRLS ABOUT TOWN"

been made for the leading feminine roles than Kay Francis and Lilyan Tashman, who not only play their parts with zest and humor, but live up to their reputations as the two best-dressed favorites of the screen. Joel McCrea provides Miss Francis with the romance, and Eugene Pallette helps Miss Tashman dish out the comedy. Allan Dinehart, George Barbier, Judith Wood and other equally talented players round out the splendid cast.

"Girls About Town" is a picture everybody will enjoy!

"THE BELOVED BACHELOR" HAS APPEALING THEME

THE best way to describe "The Beloved Bachelor" is to say that it is built along the lines of "Daddy Long Legs." It is a shrewd admixture of pathos and humor, and presents Paul Lukas in his finest and most sympathetic role.

One would have to be pretty hard-boiled, with a heart of granite, not to get a big kick out of this story—the tale of a disappointed-in-love sculptor, who adopts a little girl and falls in love with her when she grows up. Women especially will be enthusiastic over the human and tender relationship between Lukas and Dorothy Jordan. Here is romance with a capital R!

Charlie Ruggles, as one of the two "uncles" of Lukas' "daughter" is his usual hilarious self. And Vivienne Osborne gives an excellent account of herself in the unsympathetic role of sweetheart. Harold Minjir, Marjorie Gateson, Leni Stengel and John Breedon are others who do creditable work.

The direction by Lloyd Corrigan was singled out for special mention by the critics, and deservedly so. His clever handling keeps the plot boiling at a pleasant tempo.

"The Beloved Bachelor" is a guaranteed audience pleaser!



"THE BELOVED BACHELOR"

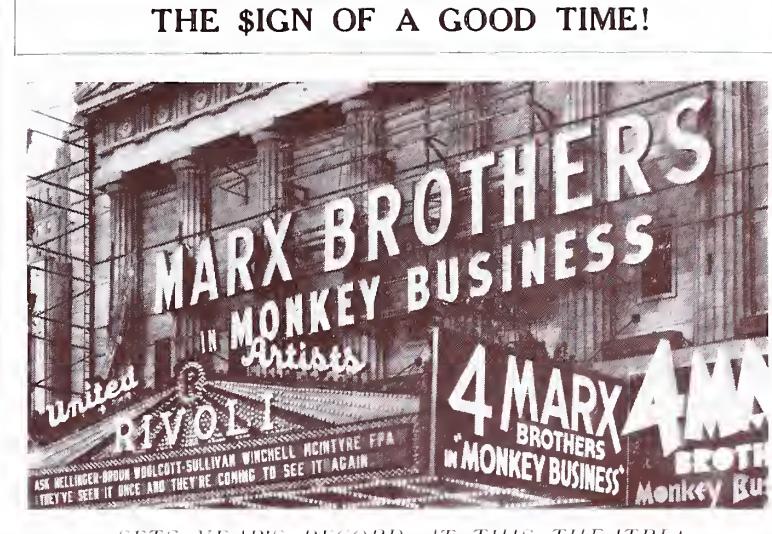
Marx Brothers Panic Broadway!

A HIT IN LONDON, TOO!

"MONKEY BUSINESS," the latest and greatest comedy achievement of the Four Marx Brothers, finally reached New York on October 7, where it opened at the Rivoli Theatre, following a triumphant succession of successes in other first-run theatres throughout the United States.

It immediately established itself as a smashing box office hit, the critics agreeing with the public that it is the funniest show seen on Broadway in years. The picture is now in its fourth week and still piling up substantial grosses—a significant fact which bears out similar glowing reports received from all parts of the United States.

That the humor and clowning antics of the Four Marx Brothers in this new vehicle are not limited in their appeal to American audiences is attested to by the tremendous enthusiasm with which London picture-goers greeted the film when it made its debut at the Carlton Theatre, on September 28. London trade-papers all commented on



SETS YEAR'S RECORD AT THIS THEATRE!

"Monkey Business" broke every record for the year at the Rivoli in its first week when it grossed \$3,000 more than any other picture this year, and almost reached the figure set by all time leaders of past years.

the fact that the Prince of Wales was one of the recent visitors at the theatre, and that he laughed as loudly as any commoner.

Even with all the dialogue removed, "Monkey Business" contains sufficient action of a hilarious nature to entertain every foreign audience.

For foreign-language territories the film will be cut down to about five reels containing a minimum of dialogue. And with the help of superimposed titles it ought to give a good account of itself at the box office.

THE \$SIGN OF A GOOD TIME!

VERDICT OF NEW YORK!

"Funniest show in town."
—Herald-Tribune

"A landslide of laughter!
Fast and furious fun!"
—American

"It's a riot! The funniest thing the Four Marx Brothers have done! One of those films that you just can't pass up!"
—Graphic

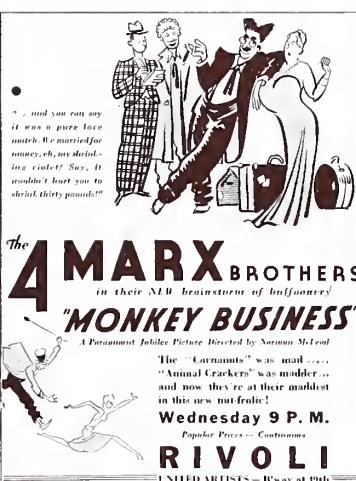
"The last gasp in merriment! It has speed, fresh gags and surprises! Uninterrupted laughs!"
—Mirror

"Full of new gags! By far the best movie the brothers have done!"
—Journal

"Full of humorous gags! Audience laughed heartily!"
—Telegram

"Hits peaks of hilarity!"
—Sun

"Merrily and nuttily it rolls along to an hilarious climax!"
—News



The Maronian flavor of the film was successfully suggested in the series of advance newspaper ads (of which the above is a typical sample) that preceded the opening in New York.



THOUSANDS WAIT IMPATIENTLY TO SEE THE PICTURE IN LOS ANGELES!

The above photograph gives an inadequate idea of the tremendous crowds lined up in both directions waiting to get into the United Artists Theatre, Los Angeles, where "Monkey Business" is enjoying a very successful run. Police have been called time and again to handle the restless throngs.

PARAMOUNT KAMERAMANN BRINGT FILM VON NORDPOL EXPEDITION ZURUECK

BLASS und sichtlich geschwächt von den ausgestandenen Be schwerden an Bord des Unterseebootes Nautilus, in dem er viele Wochen einige hundert Meilen vom Nordpol entfernt zugebracht hat, kehrte Paramount's tapferer Wochenschau Kameramann John Dored wohl behalten zur Zivilisation zurück.

Die ausgestandenen Strapazen sind jedoch reichlich belohnt worden, denn Dored brachte als offizieller Photograph der Nordpol-Expedition, welche bekanntlich von Sir Hubert Wilkins organisiert und geleitet wurde, einen exklusiven Film zurück, der in packenden Bildern den Nautilus zeigt, wie er sich seinen Weg durch das Packeis bahnt; wie er in seinem heroischen Versuch den Nordpol zu erreichen die erhabene Ruhe der Arktik stört, die nur von wenigen kühnen Forschern jemals durchbrochen worden ist.

Es gelang Kameramann Dored sogar Bilder aufzunehmen, als das U-Boot, wenige hundert Meilen von seinem Ziel entfernt, in eine Eisfalle geraten war. Also zu einer Zeit, wo weder Wilkins, Dored noch irgend ein anderes Mitglied der Expedition wusste, ob er jemals wieder die Sonne erblicken würde.

Die begrenzte Räumlichkeit des Nautilus und die strenge Kälte erschweren die Forschungsarbeiten kolossal und an Schlafen war überhaupt nicht zu denken. Selbst die stärksten Nerven waren dem ständigen Mahlen und Knirschen des an den Schiffswänden berstenden Eises nicht gewachsen. Dazu setzten die Motore verschiedene Male aus und die Ekel erregenden Gase des verbrannten Oels drangen bis in die äußersten Winkel des Nautilus und drohten mehr als einmal das Gelingen der Expedition unmöglich zu machen.

Aber Wilkins tapfere Mannschaft biss die Zähne zusammen und ließ sich nicht unterkriegen. Allen voraus Dored, welcher unermüdlich nach neuen Motiven Ausschau hielt und vor keiner Gefahr zurückscheute wenn es galt Aufnahmen zu machen.

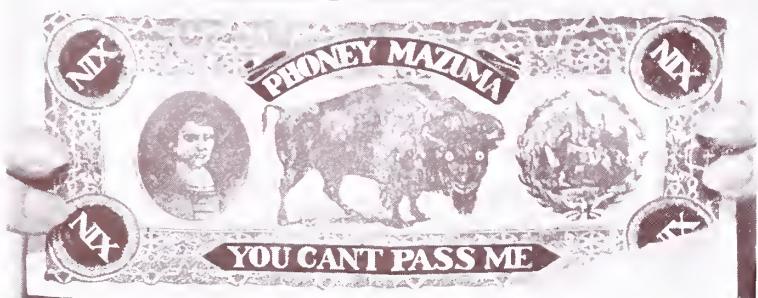
Sobald es hieß der Nautilus taucht empor, machte Dored schmunzigst sein kleines Gummi-Ruderboot startbereit um sogleich zum nächstbesten Eishügel rudern zu können—er photographierte niemals vom schwankenden Ruderboot aus sondern setzte lieber sein Leben aufs Spiel um die allerbesten Aufnahmen zu erzielen. Er erklimmte immer wieder die schlüpfrigen Kuppen kleiner Eisberge, bei deren Besteigen ein einziger Fehltritt sicher Verderben bedeutet hätte, um auch wirklich nur die allerbesten Bilder mit nach Hause zu bringen.

Ob Dored wohl bei diesen Aufnahmen manchmal Visionen hatte, dass der Nautilus plötzlich ohne ihn von der Oberfläche verschwinden würde? Ob er sich wohl jemals vorgestellt hat, was geschehen würde, wenn das Unterseeboot, die letzte Verbindung mit der übrigen Welt, dem Leben, inmitten tausend und mehr Meilen eisigen Schwei gens, plötzlich untertauchen und vergessen würde ihn mitzunehmen? Was, wenn man ihn im Nautilus nicht sogleich vernissen würde...? Aber vielleicht ist Dored auch nie auf den Gedanken gekommen, sich über solche Dinge den Kopf zu zerbrechen.

Dored brachte seinen Film in allerbestem Zustand zurück. Es ist einer der grössten Expeditionsfilme, die je über die Leinwand gerollt sind, und wenn man von klassischen Filmen sprechen kann, so gehört die unglaubliche packende Bild-Reportage von der Unterseeboot Expedition des Sir Hubert Wilkins unbedingt zu ihnen.

Bald wird der Nautilus, welcher nun da seine denkwürdige Fahrt beendet, unbrauchbar geworden ist, in den nördlichen Atlantik zur ewigen Ruhe versenkt. Die Geschichte seines Jules Verne Abenteuers in der Arktik aber lebt ewig dank der Unerstrockenheit eines Paramount Kameramannes, eines John Dored, und dem Weitblick des redaktionellen Genies Emanuel Cohen, der Dored auf seine grosse Fahrt sandte.

NONSENSE! IT ISN'T WORTH A CENT!



STAGE MONEY FOR REEL PURPOSES!

The United States government does not permit the photographing of real currency bills, so this type of stage money, printed at the studio, is used on the screen. You can't tell the difference at a distance, but just try to pass it!



GROUCHO MARX



HARPO MARX



CHICO MARX



ZEPPO MARX

"MONKEY BUSINESS"—EIN GROSSER ERFOLG

MONKEY BUSINESS" der neueste und hervorragendste Lustspielschlager der Four Marx Brothers lief endlich, am 7. Oktober im Rivoli Theatre, New York, an, nachdem er seinen Siegeszug bereits in anderen Premierentheatern der Vereinigten Staaten angetreten hatte.

Dieser Film ist ein guter Führer ins Märchenland unbeschwerter Unterhaltung. Eine Tatsache, welche sich sogleich an den Kassen bemerkbar macht. Selbst die Kritiker mussten zugeben, noch nie einen so witzigen Film wie "Monkey Business" am Broadway gesehen zu haben. Das Bild wird nun schon seit vier Wochen im Rivoli Theater gezeigt und jeder neue Tag ist ein grosser Tag für die Rivoli Kasse, denn noch viele, viele Tage folgen werden. Die Theaterbesitzer aus allen Teilen der Vereinigten Staaten können sich nicht über die Zugkraft von "Monkey Business" beruhigen. Es ist also ein ganz grosser Erfolg, wie wir ihn uns in der augenblicklichen Wirtschaftskrise nicht besser wünschen können.

Dass die Fülle der Bild- und Wortpointen der Four Marx Brothers sich nicht auf die amerikanische Mentalität beschränkt, beweist die ungeheure Begeisterung, mit der die Londoner Filmfreunde "Monkey Business" begrüßten, als dieses Bild am 28. September sein Debut im Carlton Theater mache. Die Londoner Fachpresse wies einstimmig darauf hin, dass der Prince of Wales, einer der Ehrengäste, genau so herhaft mitlachte und gleich lebhaft applaudierte wie das übrige Publikum.

Selbst ohne den sprühenden amerikanischen Dialog bietet "Monkey Business" hinreichend ausgeglichene feinpointierten Humor, der sowohl im bedeutendsten Filmpalast der Grosstadt wie im kleinste Peripherie Kino des Auslandes begeistern wird.

CHEVALIER—MACDONALD NEU VEREINT

DIE Nachricht, dass Jeanette MacDonald, welche mit "Liebesparade," "Vagabundenkönig" und "Monte Carlo" entschiedene persönliche Erfolge errang, soeben von Paramount für zwei weitere Chevalier Filme engagiert wurde, wird ein jedes Mitglied der Auslandsabteilung ganz besonders interessieren.

Der erste Film "Eine Stunde bei Dir" befindet sich bereits in Arbeit. Er wird von George Cukor unter Ernst Lubitsch's Oberaufsicht inszeniert. Den zweiten Film, "Liebe Mich Heute Nacht," wird Lubitsch persönlich inszenieren.

Leopold Marchand, einer der bekanntesten jungen französischen Bühnenschriftsteller, ist nebenbei bemerkt, soeben in Hollywood eingetroffen, um die französischen Fassungen dieser beiden Chevalier Filme zu beaufsichtigen.

Paramountees in the "PURELY PERSONAL" News of the Month

3RD QUARTER WINNER!



A. Lichtscheindl

We can readily picture the broad smile on the face of Mr. Lichtscheindl, manager for Austria when he reads in this issue that his office won the third quarter drive and with it the Shauer trophy. It's easy to imagine his feeling of satisfaction, not to say elation, when you realize that in the 1929 contest and again in 1930 Austria finished last.

Mr. Lichtscheindl now joins the exclusive group of winners, which so far includes John Cecil Graham, managing director for Great Britain, winner of the Kent trophy for the first quarter drive; and Benito del Villar, manager for Chile, winner of the Lasky trophy for the second quarter drive.

PARAMOUNT NEWS' SCOOP ON EDISON DEATH STORY

New York city's newspapers were "beaten" by *Paramount Sound News* on the story of Thomas A. Edison's death by nine hours—one of the most amazing and most curious scoops on record.

The inventor died at 3:26 A. M. Sunday morning—just twenty-six minutes after the deadline of almost all the Sunday morning papers.

The larger New York dailies found themselves powerless to give this story to the public until their Monday morning editions.

But by then the story was old—for the story of Edison's life-and-death had been presented in the theatres by *Paramount Sound News*. All day Sunday the news was flashed to New York on the screens of its theatres while the newspaper presses lay idle.

Like the newspapers, *Paramount Sound News* had prepared an obituary of Edison, to be distributed when he died as a special release. Ten minutes after Edison's death the special film, unhampered by an edition time, was en route to the theatres throughout the country, enabling the screen to score, in New York and vicinity, a smashing scoop, and in cities further away, to meet the newspapers on even terms.

COLOMBIA BAPTIZED!

ALVARO REYES, branch manager for Colombia, writes us as follows:

"Your legionnaires in Colombia would like to be called 'Libertadores,' as it was the establishment of this office in this country that liberated the independent exhibitors from the practical monopoly the 'Cine Colombia' had imposed on them. Furthermore, the 'Liberator,' Simon Bolivar, was the father of this republic."

O. K., Mr. Reyes, it's a swell name!

MESSRS. KENT, SEIDELMAN RETURN—LAUD LEGION!

AFTER a month's visit to Europe where he viewed the foreign situation generally, S. R. Kent returned to the Home Office on October 20th. He was accompanied by J. H. Seidelman, who spent eight weeks on the Continent in a survey of Paramount's foreign production and distribution activities.

Mr. Seidelman was outspoken in his praise of our European offices and studios.

"They are aggressively pushing ahead, concentrating all their energies on their own business," he emphasized, adding, "Some of the divisions are doing even better this year than they did in '29."

We mentioned Mr. Zukor's message. "It would be difficult to overestimate its inspirational value," Mr. Seidelman said earnestly. "It had a very salutary effect on the Para-



S. R. Kent

mounters abroad."

Mr. Kent, greatly impressed with what he had observed abroad, issued the following statement:

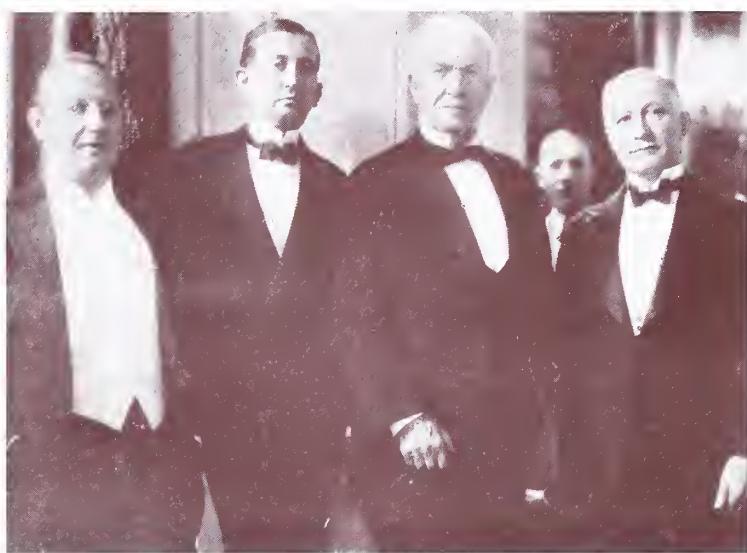
"I came home with more enthusiasm than ever over the marvelous work being done by the members of our Foreign Legion in both production and distribution.

"Our Paris studios are operating on a splendid

basis at the present time and they have just released their seventh distinct hit in succession. The London studios have made three pictures under the British quota laws that compare favorably with the best program pictures being released here. Foreign film rentals, despite the depreciated currencies, are maintaining themselves at a high peak, and unless further trouble develops beyond what I can see at the present time,

(Continued in last column)

EDISON'S LINK WITH PARAMOUNT!



AT THE OPENING OF THE PARAMOUNT THEATRE!

The death of Thomas A. Edison has saddened millions throughout the world who never saw "the wizard of Menlo Park," but benefited by his powerful inventive genius. His passing recalls the happy occasion when "the father of the motion picture," as Mr. Edison was affectionately known to the men and women of the film industry, was a distinguished and honored guest at an historic Paramount function—the gala opening of the Paramount Theatre on the evening of November 19, 1926. The above photograph, snapped by an enterprising cameraman, pictures right to left: Adolph Zukor, Thomas A. Edison, Will H. Hays, president of the Motion Picture Producers and Distributors Association, and Jesse L. Lasky.

HARRY NOVAK HERE FROM CENTRAL AMERICA!

HARRY NOVAK, general manager for Central America, has arrived in New York on his annual visit to Home Office. Obviously happy to see his many friends in the foreign department, who were just as delighted to see him, Harry spoke



Harry Novak

enthusiastically of the efforts of his boys in the current contest. Incidentally, Harry pointed out that he has more different kinds of currency in his territory than any other division manager. In that case his bookkeeper must be a second Einstein!

BYRD CONTEST WINNER!

Last month we reported that John E. Kennebeck, manager of the sales promotion department in Australia, was a proud daddy. This month it is our pleasure to inform you (and him too!) that he is a prize winner. Now don't get excited, John! Just turn quietly to pages 12 and 13, and you will learn that the exploitation campaign submitted by Australia-New Zealand in the Byrd film contest was awarded the first prize of \$500.



J. E. Kennebeck

We don't know what your share of the swag will amount to, John, but it ought to be sufficient to buy John Joseph a pair of shoes, with enough left over for a box of good(!) five-cent cigars for the Home Office gang!

MR. KENT'S STATEMENT!

(Continued from 3rd column)

I believe they will continue to do so. "I cannot say too much for the fine morale of the boys abroad, all of whom have been affected by acute political conditions, depression, personal loss of stock, the same as any of us on this side, and they realize that the only way out after all, is the long, hard road of work and personal sacrifice.

"I believe that we are at the low spot of the depression and there are many actual and psychological factors at work which make the future look better than it has looked for some time. Gradually, the world's troubles are being put out in the open where people know what they are, and one by one they are being corrected.

"World operations, not heretofore evident, and while hard to express in mere words, are slowly working towards the establishment of international confidence and the recovery of trade. Real work is being done by everybody to dig themselves out.

"It is not necessary for me to add that what our future has in store for us depends pretty much upon what each one of us can accomplish. I believe if there was ever a period during which all of us must do our best to turn in every possible dollar of revenue, it is this coming winter. We have met this challenge before successfully, with the courage and faith we all have, and I am sure we can do so again."

In Memoriam

MRS. JANE A. CLARK, mother of John D. Clark, western division sales manager in the United States, and of William J. Clark, our general sales manager in Australia, died Sunday, October 25th, at her home in Drexel Hill, Pa. In behalf of Paramountees the world over, we extend our deepest sympathy to John D. and William J. Clark.



DIRECTING DRAMA!

In atmospheric "still" of Ernst Lubitsch, note in the throes of producing his first talkie with a serious theme, "The Man I Killed."

VEREMOS BREVE A DUPLA CHEVALIER-MACDONALD

NOTICIA de particular interesse para os apreciadores do cinema no estrangero é a que nos vem dos Studios da Paramount em Hollywood, da junção de Maurice Chevalier e Jeanette MacDonald, os aplaudidos co-protagonistas de "The Love Parade," que Lubitsch magistralmente dirigiu. Miss MacDonald foi ainda a estrela de dois formosos filmes do ano passado: "O Rei Vagabundo" e "Monte Carlo," de exito formidável em toda a parte.

O primeiro filme em que os vemos juntos chama-se, apropriadamente, "Uma Hora Comigo," que sob a fiscalização directa de Ernst Lubitsch está sendo dirigido por George Cukor. A segunda producção de Chevalier-MacDonald, a entrar breve em filmação, nada fica a dever á primeira, em matéria de titulo, pelo menos: chama-se "Amane esta Noite" e será dirigida pessoalmente por Lubitsch.

A versão francesa desse filme de Chevalier com Miss MacDonald será arranjada por Leopold Marchand, teatrologo e escritor francês contratado pela Paramount para esse fim.



MAKING UP!

Maurice Chevalier lends himself to the make-up man at the Paris studios. Yes, Maurice worked during his recent vacation on the Continent!

O OPERADOR DA PARAMOUNT REGRESSA COM O FILME HISTORICO DA EXPEDIÇÃO SUBMARINA DE WILKINS AO POLO-NORTE

EMACIADO e visivelmente abatido pelas privações passadas a bordo do submarino "Nautilus," em cujo bôjo, sob as geleiras do Artico, desempenhou as ardutas funções de operador cinematográfico da Paramount, John Dored acaba de chegar a Nova York, trazendo consigo o filme-historico daquela expedição polar.

Como fotografo oficial da temerosa viagem submarina organizada por Sir Hubert Wilkins, unica nos anais das grades explorações, Dored soube desempenhar-se dessa missão de maneira admirável. Graças á sua intrepidez, o filme dessa expedição dá-nos excelentes apinhados fotograficos do "Nautilus" na sua arrojada tentativa para alcançar o Polo, ás vazes em grandes mergulhos sob a eterna coberta de gelo.

Entre os lances fotograficos mais curiosos, estão os *shots* tomados de dentro do submersível, quando este navegava pelo fundo, tentando aqui e ali abrir um furo na camada cristalizada da superficie. Quando essas cenas foram tomadas, Wilkins e Dored tinham quasi que perdido todas as esperanças de ainda voltarem a contar a historia.

As viagens em submarinos são verdadeiras provas de audacia, mesmo tratando-se de submersíveis modernos, com a carga e a tripulação indispensavel. Calcule-se agora o que não seriam esses perigos e atropelos a bordo do "Nautilus," uma nave avelhantada e onde todo o espaço vazio estava tomado pelos instrumentos e outros apetrechos necessários á faina dos tripulantes. O ruído dos motores, a constante atenção em tudo, o roçar do gelo pelo costado do submarino, e o proprio ar viciado do interior do

"OS FARRISTAS," NOVA COMÉDIA DE ESTOURO!

O FILME "Monkey Business," cujo título, em português, se rá provavelmente "Os Farristas," estreou-se na noite de 7 de outubro, no cine-teatro Rivoli, e desde então tem sido levada á tela, em outras cidades americanas, com o mesmo exito já obtido em Nova York.

A frequencia ao "Monkey Business" tem sido grande, criando mesmo um "record" de bilheteria no Rivoli. E isto porque tanto os criticos como o publico são unâmes em confessar que a nova comédia dos irmãos Marx é dos espetáculos mais divertidos que a Broadway tem visto nos últimos anos.

Mas enquanto o humor contaminante dos quatro farsistas faz a delicia do publico norte-americano, já o publico londrino se fartou de rir, pois na capital inglesa foi o filme estreiado, no Carlton Theatre, a 28 de setembro, tendo o Príncipe de Galles assistido á sua première e dado segundo consta, boas gargalhadas.

"Monkey Business" é uma comédia que, sem o auxilio dos dialogos, pode divertir fartamente a qualquer publico, em qualquer parte.

barco tornavam a existencia desses homens um verdadeiro inferno, sem nenhuma possibilidade de repouso.

E no entanto, lutando com tamanhas dificuldades e enlouquecedores obstaculos, Wilkins e seus tecnicos tiveram a boa sorte de manter o roteiro com pura exactidão científica, e com eles Dored, sempre atento á sua camara, tirando vistas admiraveis toda a vez que se apresentava uma oportunidade.

Quando o "Nautilus," rompendo a crosta gelada vinha á tona Dored metia-se no seu botesimbo de borracha e, saltando em cima de um banco de gelo, daí fotografava o submarino e mais membros da expedição. Infelizmente não havia a bordo quem, dispondo de uma camara, tirasse alguns metros de negativo do herói de tão arriscada proéza.

De um desses ilhões de gelo flu-

tuante, conseguiu Dored fotografar o "Nautilus" num dos seus memoraveis mergulhos... Penetremos os pensamentos de Dored, trepado nesse pico de gelo, ao ver o navio sumir-se nas aguas frigidas do mar! E se o "Nautilus" não mais voltasse á tona?...

O filme da expedição, unico no seu genero, é um apanhado cinematografico de grande realidade e maxima importancia.

Terminada a sua temeraria viagem, o "Nautilus" foi condenado ao abandono no fundo do Atlantico, mas a historia de suas proezas, que repeate a famosa narrativa de Julio Verne, permanece num filme Paramount para nós e para a posteridade.

Parabens a Emanuel Cohen, editor do "Paramount Sound News," que escolheu John Dored para fazer o registo cinematografico dessa extraordinaria aventura.

Laughing days are here again!

The FOUR MARX BROTHERS
in their NEWEST, FUNNIEST laugh-lark
MONKEY BUSINESS

You roared at them in "The Cocoanuts". You laughed your head off at "Animal Crackers". Now see the famous frenzied foursome in their merriest, maddest farce "MONKEY BUSINESS". The whole family will enjoy it. Directed by Norman McLeod.

If it's a Paramount Picture it's the best show in town!

Another hit in Paramount's 20th Birthday JUBILEE

Hit after hit! That's how Paramount is celebrating 20 years of leadership in motion pictures! Watch now for announcements of TALLULAH BANKHEAD in "MY SIN"; "THE MAD PARADE";

TENNYSON FRASER with GENE BROWN, KEE FOWLER and others, "THE BRIDES OF BACHELOR"; with PAUL LUKAS, RUTH CHATTERTON in "ONCE A LADY"—and all other pictures that bear the quality mark PARAMOUNT—supreme for 20 years!

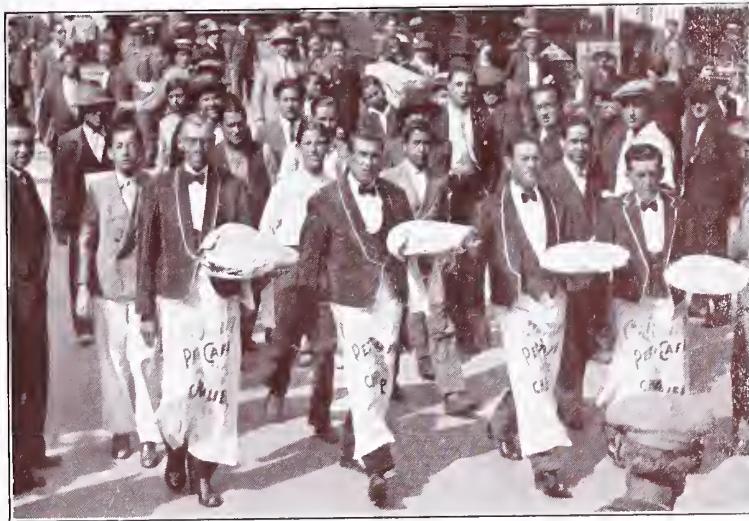
Paramount Pictures

A NATIONAL AD!

This is the second of the two newspaper ads used in the United States to publicize the picture from coast to coast. First ad was in last month's issue.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



AT YOUR SERVICE, BARCELONA!

When the Coliseum Theatre, Barcelona, recently played "The Playboy of Paris," the management ballyhooed the picture by sending out four men on the streets dressed in the waiter's costume that Chevalier wears in the film to distribute heralds in the shape of menus. They tied up traffic!



AN AUSSIE TIEUP!

This window display in a Sydney department store of a special "Skippy" model scooter is the result of a national tieup the Aussie exploiters arranged with Cyclop's Limited, local toy manufacturers, to help publicize the picture.



CUBAN SHOWMANSHIP!

You can mark down this swell window display on "Su Noche de Bodas" (Her Wedding Night) to the credit of Marion E. Ferrera, chief of publicity for our Cuban theatres.

"LAS LUCES DE BUENOS AIRES" IS EXCELLENT

(Reprinted from "La Nación," Buenos Aires)

THIS picture is one of the best musical comedies of the sound cinema. It is lively and attractive and there is not a single moment lacking in interest. In spite of the fact that the picture was made in Paramount's Paris studios, the atmosphere of our country has been faithfully reproduced without error in the pictorial views of the country and the city. There are authentic gauchos, songs, and typical Argentine dances.

Later we are taken to Buenos Aires. The scenes have been taken in the city itself, and in the other scenes which take place in a theatre, we find the most popular Buenos Aires artists of our stage, who sing their usual songs and display their special talents.

The story is nothing more than a pretext for the players to display their abilities. In the development of this light theme there are abundant revue scenes, with Argentine "girls," dances and songs cleverly interspersed. The excellent photography and sound reproduction contribute to the success of the film.

Gloria Guzman shows us that she is one of the best comic actresses of the cinema. Sofia Bozan and Carlos Gardel not only sing the national songs as only they know how to sing them, but they are excellent dramatic artists. Pedro Quartucci, Vicente Padula and Julio de Caro are also excellent. All the other players contribute in their respective roles to the excellence of the picture.

Praise of this picture is not based on any feeling of sentiment because of its Argentine theme.

CUBA'S "CHEVALIER WEEK" OUTSTANDING SUCCESS

WHAT was a happy prospect in May became a splendid reality in September!

Our Cuban office, under the efficient leadership of Manager A. L. Pratchett, staged a special "Chevalier Week" from September 28 to October 4, during which exhibitors throughout the entire territory played Chevalier productions exclusively.

Needless to say, the popularity of the star plus aggressive publicity made the week an outstanding success from a box office standpoint. The public was pleased, the exhibitors were delighted, and Mr. Pratchett and his aides have every reason to congratulate themselves on this ten-strike in sales-and-showmanship.

This "Chevalier Week" idea was born in the fertile brain of Cuba's leader last April or May. Its success is therefore the climax of several months of thorough planning and preparation.

Our hat is off to Mr. Pratchett, and our advice to every other manager is: "Go thou and do likewise."



IN DRAMA DE EMOCIONANTE INTENSIDAD EN ESPAÑOL

ATMOSPHERIC POSTER!

To appreciate this artistic poster for the Spanish version of "Stamboul," you must see it in its original colors. It's one of the ad sales items created at Home Office.

Septiembre 28 a Octubre 4 Semana CHEVALIER



EL TENIENTE SONRIENTE

El TENIENTE SONRIENTE SEDUCTOR PRODUCED BY CHEVALIER - LUBITSCH

CLAUDETTE COLBERT - CHARLIE RUGGLES - MIRIAM HOPKINS

Teatro NEPTUNO

Septiembre 28 29 30 - Octubre 1 2 3 4

EL TENIENTE SONRIENTE

Paramount

TEATRO

ENCANTO

Septiembre 28 29 30 - Octubre 1 2 3 4

EL TENIENTE SONRIENTE

Teatro TRIANON

Septiembre 28 29 30 - Octubre 1 2 3 4

EL TENIENTE SONRIENTE

CUBA'S "CHEVALIER WEEK" ADVERTISING!

The above newspaper ad gives a comprehensive idea of the scope of the special "Chevalier Week" celebrated by the theatres in the Cuban territory.



FIVE DIVISIONS WIN CASH AWARDS MENTION FOR BEST EXPLOITATION

THE WINNERS!

- FIRST PRIZE, \$500
Won By
AUSTRALASIA
- SECOND PRIZE, \$400
Won By
JAPAN
- THIRD PRIZE, \$300
Won By
MEXICO
- FOURTH PRIZE, \$200
Won By
BRAZIL
- FIFTH PRIZE, \$100
Won By
SPAIN

HONORABLE MENTION

- Given To*
- ITALY
- FRANCE
- SCANDINAVIA

FROM a score of exploitation scrapbooks entered by Foreign Legion showmen in the \$1,500 Cash Prize Contest on "With Byrd at the South Pole," the judges have selected what, in their unanimous opinion, are the five outstanding campaigns.

These were submitted by Australasia, Japan, Mexico, Brazil and Spain, and the five cash prizes have been awarded to these divisions in the order listed in the adjoining column.

Since the contest was open only to members of the advertising-publicity-exploitation-ad sales departments, only they will share in the prize money.

Besides the winning campaigns there were three other entries that merited special commendation. The judges felt more than justified in giving honorable mention to Italy, France and Scandinavia.

In making their decisions, the judges were guided by the originality, resourcefulness and all-around showmanship displayed by the contestants. The campaigns final-



AND THREE OTHERS GET HONORABLE CAMPAIGNS SUBMITTED IN CONTEST

chosen were those that contained the greatest number of practical, inexpensive, box-office tested ideas, stunts, displays, and tie-ups, and that netted the largest volume of newspaper and magazine publicity.

The task of the judges was not a particularly difficult one. Australasia was an easy first. The "Aussies" submitted two huge scrapbooks, covering their merchandising campaigns both in Australia and New Zealand, which were so complete, so varied, and so packed with unusual exploitation material, that there was no questioning their right to the first prize.

Japan had no serious rivals for second prize money. Tom Cochran's go-getters deserve the award if only because of their amazing newspaper tieup in which more than half a million 4-page rotogravure sections on the Byrd film were distributed throughout Japan by one of the most important newspapers in Tokyo. It was a tie-up unprecedented in the annals of local film exploitation, and the

crowning point of an intensive nationwide campaign that made the Byrd picture a topic of household conversation in the Orient.

Mexico's contribution was based on the campaign conducted in behalf of our company's theatre in Mexico City, the Olympia, and indicated that an immense amount of energy and thought had been expended.

The Brazil merchandisers, judging by their scrapbook, concentrated most of their efforts on newspaper and magazine tie-ups and garnered more publicity for the picture than any other division.

Spain's scrapbook, the judges agreed, was the best submitted in the contest from the standpoint of neatness. And it contained a splendid variety of exploitation ammunition that won it fifth prize.

This was the first contest of its kind ever conducted by the foreign department, and the combined campaigns represent a compendium of the Foreign Legion's solid showmanship power and merchandising effort. Congratulations to all!



REGRESA EL CAMERAMAN DE LA PARAMOUNT CON EL RELATO GRAFICO DE LA EXPEDICION POLAR SUBMARINA DE WILKINS

PALIDO y demacrado, a consecuencia de las penalidades experimentadas en el submarino Nautilus durante las semanas que éste permaneció cerca del Polo Norte, John Dored, el intrépido cameraman de la Paramount, ha regresado sano y salvo al seno de la civilización, con una película de la aventura más osada llevada a cabo por el hombre.

En calidad de cameraman oficial de la expedición, que organizó Sir Hubert Wilkins, Dored obtuvo vistas maravillosas del progreso del Nautilus por los peligrosos parajes árticos, a través del hielo y de la niebla, en su heroico esfuerzo por llegar al Polo Norte.

Dored logró obtener algunas "escenas" mientras el Nautilus se deslizaba bajo el banco de hielo, a pocos cientos de millas del Polo, en las que puede verse cómo los témpanos submarinos amenazan atrapar irremisiblemente a la nave. Cuando estas escenas se tomaron, ni Dored ni Wilkins ni nadie, estaban seguros de volver a asentar el pie en tierra firme.

Ni que decir tiene que el sueño era casi imposible en el submarino, a causa de la falta de espacio y, especialmente, del frío. El roce constante del hielo contra las paredes del submarino llegó a trocarse en obsesión alucinante, agravada por el olor nauseabundo del petróleo quemado, debido a repetidas averías de los motores.

Sin embargo, a pesar de las dificultades que tuvieron que arrostrar, Wilkins y su tripulación perseveraron hasta el fin, en tanto Dored cumplía su misión con una flemá exemplar.

Cuando el Nautilus lograba abrirse camino a la superficie, Dored se embarcaba en un bote de caucho para trasladarse al témpano más cercano. Como el bote no era suficientemente estable, Dored jamás vaciló en arriesgar su vida para tomar vistas desde un témpano, sin arredrarse por el peligro. Es sabido que basta un desliz en aquellos parajes para desaparecer rápidamente del mundo de los vivos.

Desde el témpano fotografiaba escenas del Nautilus sumergiéndose en el abismo. Acaso el valiente cameraman no pensaba en la posibilidad de que la nave no regresara jamás a la superficie, quedando así expuesto a una muerte segura, a varios millares de leguas del mundo civilizado...

Dored ha traído su película en perfectas condiciones. Es doblemente notable por su claridad y por lo interesante de su contenido.

El Nautilus, irremisiblemente inutilizado por los rigores de la empresa, irá pronto a sumirse en una tumba submarina, en el Atlántico septentrional, pero la odisea quedará gráficamente documentada para pasmo de la posteridad, gracias al valor indomable y a la pericia de John Dored, el cameraman de la Paramount, y al genio y previsión de Emanuel Cohen, quien envió a Dored en su arriesgada aventura.



"MONKEY BUSINESS" UN TRIUNFO COMICO

MONKEY Business," el último más formidable éxito cómico de los Cuatro Hermanos Marx, llegó a Nueva York el 7 de Octubre, y se estrenó en el Teatro Rivoli, Inigo de triunfar rotundamente en una serie de exhibiciones en los teatros de primera categoría de los Estados Unidos.

La cinta se acredió inmediatamente por sus posibilidades de taquilla, y los críticos coincidieron en afirmar con el público que era la película más cómica estrenada en Broadway desde hace varias temporadas. Está ya en su cuarta semana de exhibición y prosigue allegando ingresos considerables, cosa igualmente sucedida en varias otras ciudades estadounidenses.

El humorismo y gracioso de esta comedia no se limita a satisfacer el gusto de los públicos norteamericanos, como lo prueba el hecho del triunfo inmenso que obtuvo en Londres, donde se estrenó en el Carlton, el 28 de Septiembre. Los periódicos londinenses comentaron ampliamente la asistencia al estreno del Príncipe de Gales, quien rió a más no poder con la cinta.

Aun sin diálogo, "Monkey Business" contiene suficiente material cómico para provocar la hilaridad de cualquier público extranjero.

La edición para los países extranjeros se hará en cinco o seis rollos que contendrán un mínimo posible de diálogo. La trama se explicará mediante títulos superpuestos.

REUNION CHEVALIER JEANETTE MACDONALD

ALOS miembros del departamento extranjero no dejarán de interesarles poderosamente la noticia de que Jeanette MacDonald, quien tan decisivamente triunfó en "El Desfile del Amor," "El Rey Vagabundo" y "Monte Carlo" ha sido contratada para colaborar con Chevalier en sus dos próximas cintas.

La primera de estas, "One Hour with You," está ya realizándose, y la dirige George Cukor, asesorado por Ernst Lubitsch. La segunda película, "Love Me Tonight," la dirigirá el propio Lubitsch.

Diremos, de paso, que Leopold Marchand, uno de los comediógrafos franceses más conocidos, ha llegado a Hollywood para supervisar la versión francesa de ambas películas chevalierianas.



REEL WRESTLERS!

Skeets Gallagher and Stuart Erwin get rough for the motion picture wrestling championship. Erwin gets the advantage at the start with a vicious headlock!

LA LEGION AUSTRIACA TRIUNFA FINALMENTE

UNO de los concursos más importantes en los anales de la Paramount ha llegado a su fin. Dedicado a Mr. Shauer, el resultado final del concurso acusa una cifra imponente de resultados financieros, realizando de paso el hecho de que en él han participado diez y seis legiones que han sobrepasado el porcentaje de saturación.

Cuatro de las legiones se distinguieron, especialmente, por haber logrado records sin precedentes, en lo referente al mes de Septiembre. El cuarteto de honor, a quien se deben ingresos totales sin precedentes, lo constituyen Holanda, Checoslovaquia, Méjico y Gran Bretaña.

Ni que decir tiene que los Sres. Peereboom, Jellinek, Saizo y Graham, los respectivos líderes de las legiones antedichas, merecen calorosos plácemes por su triunfo.

Aun nos quedan, además, múltiples aplausos que brindar a las otras legiones, especialmente a la austriaca, la cual llegó a colocarse en la primera línea de vanguardia a pesar de los obstáculos que tuvo que vencer. Los legionarios de Mr. Lichtscheindl han superado los records de años anteriores con mucho. Desde el punto de vista de porcentaje, Austria se mantuvo a considerable distancia de sus adversarios, siempre al frente, por lo que logró ganar definitivamente el trofeo Shauer, con todos los honores.

De paso, nos place enviar un aplauso cordial a las legiones de Yugoslavia, que saltó del décimo-octavo al séptimo lugar; Polonia que avanzó del décimo quinto al octavo puesto; Finlandia, que del vigésimo tercero pasó al onceavo; y, finalmente, Escandinavia, que del lugar vigésimo cuarto pasó a ocupar el décimo séptimo.

Los galos de Mr. Souhami se merecen una mención especial. No solamente concluyeron en tercer lugar en el concurso, sino que, por lo que al total anual se refiere, están a la cabeza de todas las legiones. Por lo que parece, los galos están dispuestos a conquistar el trofeo Zukor.

Nos complacemos en hacer notar que, según los informes recibidos, los ingresos totales de Septiembre sobrepasan con mucho los obtenidos durante el mismo mes del año pasado.

Los tres últimos meses de este año verán a las huestes internacionales batallar "Por Mr. Seidelman." La amistosa rivalidad que tan alto ha puesto la bandera Paramount en los pasados, hace vaticinar que el resultado del último concurso parcial causará sensación.

Es de interés primordial que todas las legiones tengan muy en cuenta que sus hazañas de los próximos tres meses tendrán una influencia decisiva en lo que se refiere a las posiciones finales que han de conquistar, y que decidirán el resultado definitivo del concurso anual de 1931.

"EL HOMBRE QUE ASESINÓ"



¡UN GRAN DRAMA PASIONAL!

MILLARES leyeron la versión española que de esta gran obra de Claude Farrère hiciera Carlos de Batlle. Millones de espectadores contemplarán ahora el brillante desfile de sus personajes en el lienzo de plata.

Estambul, la reina de las mezquitas y dorados minaretes, sirve de fondo a la trama. Una mujer camina al abismo empujada por dos hombres. Uno es su propio marido, un falso admirador el otro. El enamorado militar a quien la incanta desechará, expone su carrera diplomática y su vida, y la salva.

El público hispanoamericano ha consagrado a sus protagonistas — Rosita Moreno, Ricardo Puga y Carlos San Martín. Todos ellos cosecharán nuevos aplausos en esta gran película Paramount, toda hablada en español.

**A "PICTORIAL" FEATURE!**

Perhaps you don't recognize in this cartoon the familiar features of Lowell Thomas, author, explorer and radio artist, who is one of the shining lights of our Paramount Pictorial. In Paramount Pictorial No. 3, recently released, Mr. Thomas tells another interesting story in his "Journeys to Far Places" series. This time it is about a 2,000 mile trek made by Major A. R. Dugmore across the African veldt. The picture reveals some of the most interesting wild beasts in the world.

"MONKEY BUSINESS" UNE COMEDIE SUPREME

MONKEY BUSINESS," la dernière et la plus grande réalisation comique des Four Marx Brothers, est finallement arrivée à New York le 7 octobre, au Théâtre Rivoli, après une tournée triomphale dans les principaux théâtres de débuts dans tous les Etats-Unis.

Immédiatement le succès du guichet a été établi, et les critiques sont d'accord avec le public pour déclarer que c'est le film le plus comique présenté sur Broadway depuis plusieurs années. Ce film a été à l'affiche depuis quatre semaines et continue à amasser de grosses recettes, un fait significatif qui confirme les rapports enthousiastes reçus de différentes parties des Etats-Unis.

Que l'humour et les situations humoristiques des Four Marx Brothers dans cette nouvelle production ne sont pas spéciaux aux spectateurs américains est démontré par le succès immense obtenu à Londres quand ce film a fait ses débuts au Carlton Théâtre le 28 septembre. Les journaux de l'industrie cinématographique ont commenté le fait que le prince de Galles était l'un des distingués visiteurs du théâtre et avait ri avec autant de bon cœur que n'importe quel autre spectateur.

Même sans dialogue, "Monkey Business" contient suffisamment d'action comique pour attirer les spectateurs étrangers.

LE CAMERAMAN PARAMOUNT REVIENT AVEC LE RÉCIT FILMÉ DE L'EXPÉDITION SOUS-MARINE WILKINS AU POLE NORD.

PALE et affaibli par les rudes subies à bord du sous-marin "Nautilus," pendant plusieurs semaines sans soleil, sous l'Océan gelé à quelques centaines de milles du Pôle Nord, John Dored, l'intrepid cameraman de Paramount, est revenu à la civilisation avec un récit filmé d'une des plus périlleuses explorations entreprises par l'homme.

Comme photographe officiel de l'expédition, qui fut organisée et dirigée par Sir Hubert Wilkins, Dored a pris des vues exclusives et sensationnelles du "Nautilus" plongeant à travers les glaces de l'Arctique, brisant de larges champs de glace, plongeant sous les icebergs et s'avancant vaillamment pour essayer d'atteindre le Pôle Nord.

Il a même réussi à prendre des vues tandis que le Nautilus se trou-

vait sous la croûte de glace à quelques centaines de milles de son but, montrant comment le sous-marin était pour ainsi dire enclavé sous les glaces polaires. Quand ces scènes furent prises, ni Wilkins, ni Dored, ni aucun autre membre de l'équipage ne savait s'il pourrait jamais remettre le pied sur la glace, et bien moins encore sur la surface de la terre.

Les chambres étroites et encombrées du sous-marin hors d'âge plus le froid intense, rendaient le travail extrêmement dur, et le sommeil pour ainsi dire entièrement impossible. Le grincement constant de la glace aux parois du sous-marin exaspérait les nerfs. A plusieurs reprises les moteurs ont été en panne, et la lourde puanteur de l'huile brûlante pénétrait dans le moindre recoin du bateau, provo-

quant des nausées.

Mais malgré ces difficultés considérables, les obstacles irritants et la malchance, Wilkins et ses compagnons ont continué d'avancer, et avec eux Dored, prenant des vues chaque fois que c'était possible, ne perdant jamais l'occasion en sa qualité de journaliste expérimenté.

Quand le "Nautilus" avait foré son chemin à la surface, Dored mettait à l'eau son petit canot de caoutchouc et s'en allait sur une banquise de glace flottante. Il ne pouvait prendre les vues du canot même car celui-ci manquait de stabilité, mais il préférait risquer sa vie sur les sommets des glaces, où un faux pas aurait entraîné la mort, pour que la qualité de son travail ne souffrirait point.

Monté sur la glace, il photographiait le "Nautilus" plongeant sous la surface. Imaginez ses pensées tandis que le sous-marin s'enfonçait! Mais après tout, peut-être ne pensa-t-il pas tant à tout cela?

Dored a rapporté son film en parfait état. Il est remarquable pour sa clarté aussi bien que par les scènes prises.

Bientôt le "Nautilus," sans utilité après son terrible et historique voyage, sera envoyé à un repos éternel au fond de l'océan Atlantique. Mais le récit de son aventure à la Jules Verne sous les glaces de l'Artique sera conservé pour la postérité, grâce au courage et à l'habileté de John Dored, un cameraman de Paramount, et grâce à la prévoyance et au génie du rédacteur Emanuel Cohen, qui l'a envoyé à ce voyage de précurseurs.

THE SMILING PARAMOUNT SEXTET!**EUGENE ZUKOR VISITS JOINVILLE!**

This photo was taken in our Paris studios during Eugene Zukor's recent visit on the Continent. He is now back in New York. The smiling sextet includes, from the usual left to right, Messrs. Mintz, Greenberg, Zukor, Kane, Fineberg and Bullock. The smiles, you will note, are typically Paramount!

REUNION CHEVALIER-JEANETTE MACDONALD

IL est tout particulièrement intéressant pour chacun des membres du département étranger de savoir que Jeanette MacDonald, qui obtint un succès personnel marqué dans "The Love Parade," "The Vagabond King," et "Monte Carlo," a signé un contrat pour jouer avec Chevalier dans ses deux prochains films.

Le premier de ceux-ci, "One Hour With You," a déjà été commencé. George Cukor le dirige sous la haute supervision d'Ernst Lubitsch. Le second film, "Love Me Tonight" sera dirigé par Lubitsch personnellement.

Incidentement, Léopold Marchand l'un des mieux connus des jeunes auteurs dramatiques français, est arrivé à Hollywood pour surveiller la version française des deux productions Chevalier.

L'AUTRICHE GAGNE LE 3^e TRIMESTRE

TERMINANT d'une manière sensationnelle l'un des concours Paramount les plus disputés, la Légion Etrangère arriva au troisième trimestre, dédié à M. Shauer, avec un remarquable volume d'affaires. Jamais dans l'histoire du département étranger n'y a-t-il eu autant de divisions dépassant la quote part de 100. Il y en a 16 en tout.

Quatre—Hollande, Tchécoslovaquie, Mexique, et Grande Bretagne—se sont distinguées par de nouveaux records.

Cependant, le gagnant c'est l'Autriche. Les légionnaires de M. Lichtensteindl ont fait un plus grand chiffre d'affaires maintenant qu'en ces trois dernières années. La France n'est pas seulement arrivée troisième dans la campagne Shauer, mais reste toujours au sommet en ce qui concerne les résultats pour l'année.

**AS ARTIST SEES THEM!**

This is the way "Monkey Business" (above) and "The Beloved Bachelor" (below) impressed Irving Hoffman, caricaturist of the "New York American." Sketched from left to right are Harpo, Zeppo, Groucho and Chico; and Paul Lukas, Charlie Ruggles and Dorothy Jordan, respectively.



Dored Returns With Nautilus Scoop!

PALE and weak from hardships endured aboard the submarine, Nautilus, during many sunless weeks below the frigid ocean a few hundred miles from the North Pole, John Dored, intrepid Paramount News cameraman, has returned safely to civilization with a graphic film record of one of the most perilous explorations ever undertaken by man.

As the official photographer of the expedition, which was organized and headed by Sir Hubert Wilkins, Dored made exclusive and thrilling pictures of the Nautilus ploughing through the Arctic ice, shattering huge ice fields, plunging under the bergs and pushing on in a gallant attempt to reach the North Pole.

He even managed to se-

cure "shots" while the Nautilus was under the ice cap a few hundred miles from its goal, showing how the submarine was almost trapped beneath the polar ice. When these scenes were taken, neither Wilkins, Dored, nor any member of the crew knew whether he would ever again set foot on top of the ice, much less on the earth's surface.

The cramped quarters of the almost obsolete submarine plus the bitter cold made work a terrific hardship and sleep a practical impossibility. The constant grinding of the ice on the craft's sides was nerve shattering. Several times the motors failed, and the heavy reek of burned oil permeated every nook of the crowded vessel, nauseating the men.

But despite the awful dis-

comfort, the maddening obstacles and the hard luck, Wilkins and his band pushed on, and with them Dored, taking pictures wherever possible, never losing his perspective as a trained news man.

When the Nautilus bored her way to the surface, Dored would unpack the little rubber rowboat and set out for a nearby cake of floating ice. He didn't take pictures from the rowboat—not steady enough—but preferred to risk his life on the slippery top of a small berg, where a misstep meant almost certain death, so that the quality of his work should not suffer.

From the ice he pictured the Nautilus plunging below the surface. Imagine his thoughts as the submarine went below! The last

link in a thousand miles of frozen wastes slipping out of sight! If the Nautilus should lose him...but perhaps he didn't think too much of this possibility.

Dored brought back his film in perfect condition. It is remarkable for its clearness as well as for its interesting material.

Soon the Nautilus, useless now after her harrowing, history-making voyage, will be sent to an eternal grave in the North Atlantic. But the story of her Jules Verne adventure under the frozen Arctic will be preserved for posterity, thanks to the bravery and ability of John Dored, a Paramount cameraman, and the foresight and genius of Editor Emanuel Cohen, who sent him on the pioneering journey.



AN EXPLORER UNDER THE ICE OF THE NORTHERN SEAS!

International Photo

The Nautilus, in which Sir Hubert Wilkins, after many mishaps, sailed within a few hundred miles of the North Pole, about to submerge on its first cruise under water in the Arctic. Inset left: Sir Hubert Wilkins, leader of the expedition. Inset right: John Dored, Paramount News cameraman.

IL FOTOGRAFO DELLA PARAMOUNT RITORNA CON UN MEMORABILE FILM GRAFICO DELLA SPEDIZIONE WILKINS AL POLO NORD

PALLIDO e debole a causa delle privazioni sofferte a bordo del sottomarino Nautilus, durante molte settimane senza sole, sotto l'oceano frigido, a poche centinaia di miglia dal Polo Nord, John Dored, intrepido fotografo delle Notizie Paramount, è ritornato sano e salvo fra i popoli civili con un memorabile film grafico di una delle più pericolose esplorazioni che siano mai state intraprese da essere umano.

Quale fotografo ufficiale della spedizione, che venne organizzata e capitanata da Sir Hubert Wilkins, Dored prese dei film esclusivi ed emozionanti del Nautilus nella sua faticosa avanzata fra i ghiacci del Polo Artico, riducente in frantumi giganteschi campi ghiacciati, sommersi sotto i "bergs" e procedendo avanti in un valoroso tentativo di raggiungere il Polo Nord.

Egli si ingegnò persino a fare delle fotografie mentre il Nautilus trovavasi sotto la cappa di ghiaccio, a poche centinaia di miglia dalla metà, le quali mostrano come il sottomarino venne quasi fatto prigioniero sotto il ghiaccio polare. Allorché queste scene vennero prese, né Wilkins, né Dored, né nessun altro membro dell'equipaggio sapeva se avrebbe potuto mai rimetter piede in cima al ghiaccio, senza parlare della superficie terrestre.

I quartieri ristretti di quel piuttosto antiquato sottomarino e più ancora il freddo indescrivibile, rese il lavoro oltremodo difficoltoso e il sonno una pressoché assoluta impossibilità. Il continuo stridore del ghiaccio sui fianchi dell'imbarcazione logorava il sistema nervoso. Parecchie volte i motori cessarono di funzionare ed i pesanti vapori dell'olio bruciato penetravano i più riposti angoli dello spazio limitato del vascello, nauseando i viaggiatori.

Ma, a malgrado dei severi disagi, degli ostacoli sovrumanici e della mala stella, Wilkins e i suoi com-

pagni avanzarono, e con loro Dored, che prendeva fotografie ogni qual volta gli riusciva possibile, senza mai perdere di vista il suo sangue freddo di allenato reporter.

Quando il Nautilus si scavava la via alla superficie, Dored toglieva dai suoi bagagli la sua minuscola imbarcazione di gomma a remi e si indirizzava verso il masso più prossimo di ghiaccio galleggiante. E non prendeva il film dall'imbarcazione, che non era stabile abbastanza, ma preferiva rischiare la vita sulla cima sdruciolata di un piccolo "berg," ove un passo falso avrebbe significato quasi morte certa; e ciò egli fece affinché la qualità del suo lavoro non avesse a soffrire.

Dai ghiacci egli prese il Nautilus nell'atto d'immergersi sotto la superficie. Immaginate quali potessero essere i suoi pensieri allorché il sottomarino descendeva! L'ultimo legame in mille miglia di deserto ghiacciato che scompariva dalla vista! Se il Nautilus dovesse non rintracciarlo....ma forse egli non pensò troppo a lungo ad una tale eventualità.

Dored tornò col suo film in condizioni perfette. E straordinario per la sua chiarezza come pure per

l'interessante materiale che presenta.

Fra breve il Nautilus, reso inutile dalla sua torturante e memorabile esperienza, verrà inviato ad una eterna tomba nel Nord Atlantico. Ma la storia della sua avventura alla Giulio Verne sotto l'articolo gelato verrà preservata per i posteri, grazie all'audacia e all'abilità di John Dored, fotografo della Paramount, e alla preveggenza e al genio del Redattore Emanuele Cohen, che lo inviò quale pioniere in questa storica esplorazione.



THO' OF A KIND!

A portrait bust of Jesse L. Lasky has been made by Boris Lovet-Lorski, considered the foremost of modern sculptors, and will be exhibited in New York this fall. Photo shows Mr. Lasky with the plaster cast of the work which will be converted into marble.



WORM'S-EYE VIEW!

From the turf, looking up, here's the way the boys look in a huddle. This unusual "shot" from our gridiron picture, "Touchdown," includes some famous ex-college football stars. The cast is headed by Richard Arlen, Jack Oakie, Peggy Shannon and Regis Toomey.



TALKING IT OVER!

Director Ernst Lubitsch and his script clerk go over the dialogue with Lionel Barrymore, Nancy Carroll, Phillips Holmes and Louise Carter, before filming a scene for "The Man I Killed."

LA RIUNIONE CHEVALIER-JEANETTE MACDONALD

Il particolare interesse per qualsiasi membro del dipartimento estero è l'annuncio che Jeanette MacDonald, che salì a un decisivo successo di personalità in "The Love Parade," "The Vagabond King" e "Monte Carlo" è stata scritturata per apparire a fronte di Maurice Chevalier nei suoi due films prossimi.

Il primo di essi, "One Hour with You," è già in via di produzione. Lo dirige George Cukor sotto la supervisione di Ernst Lubitsch. Il secondo film, "Love Me Tonight," verrà diretto da Lubitsch personalmente.

A proposito, Leopold Marchand, uno fra i giovani commediografi francesi più conosciuti, è arrivato a Hollywood per dirigere la versione francese delle due produzioni Chevalier.

"MONKEY BUSINESS" UN TRIONFO DI COMICITA'

"MONKEY BUSINESS," il più recente e maggiore successo comico dei Quattro Fratelli Marx, raggiunse finalmente New York il 7 ottobre, ove venne iniziato al Rivoli Theatre, a seguito di una trionfale sequela di successi in altri teatri di "premieres" per tutti gli Stati Uniti.

Si affermò immediatamente come un'attrazione di botteghino ed i critici convengono col pubblico che è il film più buffo che sia stato mai visto su Broadway per anni. La cinematografia è ora nella sua quarta settimana ed accumula ancora rotoli considerevoli—un fatto significativo che conferma simili informazioni gioiose, ricevute da tutte le parti degli Stati Uniti.

Che il senso umoristico e gli stratagemmi di commedia dei Quattro Fratelli Marx in questa nuova interpretazione esercitino un fascino non limitato soltanto agli spettatori americani, appare evidente dall'indescrivibile entusiasmo con cui i frequentatori di teatri cinematografici londinesi salutarono il film al suo debutto al Carlton Theatre il 28 settembre. I giornali di commercio di Londra commentarono il fatto che il Principe di Galles è stato uno dei distinti visitatori al teatro e che rise tanto forte quanto qualsiasi altro spettatore della massa.

L'AUSTRIA VINCITRICE DEL TERZO TRIMESTRE

Dopo una lotta veramente sensazionale si è terminato il concorso per terzo trimestre dedicato al Sig. E. E. Shauer. L'Austria, che era già in testa il mese scorso, ne è sortita la vittoria vincitrice, con una cifra d'affari che supera tutte le altre cifre da lei fatte negli ultimi tre anni. La risposta unanima di tutte le divisioni all'appello del Sig. Shauer fece sì che per la prima volta nella storia di Paramount, nientemeno che sedici divisioni oltrepassarono il 100%!

Quattro divisioni si meritano un elogio speciale, avendo stabilito dei nuovi records, ciò che è ancora più sorprendente è d'ammirare quando si considera che il Settembre è stato generalmente un mese fiacco. Le quattro divisioni sono d'Olanda, la Cecoslovacchia, il Messico, e la Gran Bretagna. Dobbiamo ai loro capi rispettivi, cioè ai Sigg. Peereboom, Jellinek, Saiso e Graham un complimento straordinario per il loro meraviglioso compimento.

Considerando poi che la vittoria dell'Austria è stata ottenuta in faccia a delle difficoltà enormi, dovendo combattere contro delle divisioni così formidabili che hanno stabilito allo stesso tempo anch'esse dei nuovi "records," crediamo che è propizio congratularci col Sig. Lichtschindl e la sua brigata per essere riuscito a riportare il premio Schauer.

Ora dobbiamo però tener d'occhio la Francia, che sotto la competente condotta del Sig. Souhami è alla testa della linea per l'annata. Siamo certi dunque, che durante il quarto trimestre farà tutti gli sforzi imaginabili per tener il suo posto ad ogni costo, e per riportare così il premio del Sig. Zukor.

Prima di chiedere, vogliamo rammentarvi che il quarto trimestre è dedicato al "Sig. Seidelman." Questa sarà l'ultima occasione per voi di prendere il premio per il trimestre e forse anche per l'annata. Ci prepariamo dunque per un'altra sorpresa. Sta a voi!



POPULAR IN ITALY!

An Italian poster featuring the famous Fleischer Talkartoon characters—Bimbo and Betty!

EEN OPERATEUR VAN "PARAMOUNT NIEUWS" KEERT TERUG VAN DE NOORDPOOL EXPEDITIE VAN SIR HUBERT WILKINS, MET EEN FOTOGRAFISCH VERSLAG VAN DEN TOCHT.

JOHN DORED, de koene operateur van Paramount Nieuws, is teruggekeerd met een filmnegatief van den gevaarlijksten tocht ooit door iemand ondernomen. Het was aan zijn vermagerd en bleek gelaat te zien, dat de ontheringen geleden aan boord van de expeditie duikboot "Nautilus," het gebrek aan zonlicht en versche lucht op slechts enkele mijlen afstand van de noordpool, zijn gestel ondermijnd hadden.

Niettemin heeft hij, als officieele fotograaf der expeditie, georganiseerd door den leider, Sir Hubert Wilkins, enige hoogst belangrijke en interessante opnamen gemaakt van de lofwaardige poging van het scheepje om kampend tegen pakjes ijsbergen en koude, de noordpool te bereiken.

OOSTENRIJK WINT!

MET een sensationneelen ren naar de eindstreep is het derde kwartaals concours, gewijd aan den Heer E. E. Shauer ten einde gebracht. Zoo groot was het succes voor de buitenlandsche afdeeling dat liefst zestien divisies met een percentage hoger dan 100 op de lijst kwamen te staan. Zestien! Tel maar na!

Vier divisies verwierven ongekende lauweren door nieuwe records op hun namen te zetten. Voor hen was September de vlagge maand van het geheele jaar. Dit kwartet bestaat uit Holland, Tsjechoslovakië, Mexico en Groot Britanje — allen eerste violen.

De Heeren Peereboom, Jellinek, Saiso en Graham de resp. leiders dier vier divisies verdienken een extra woord van lof voor hun merkwaardige prestaties.

Al blinken deze vier divisies boven de andere groepen uit, blijven er toch genoeg kantoren over voor extra vermelding aangaande hun succes. Een daverend bravo is hiermede gericht aan den Heer Lichtensteindl en diens mannen, die, ondanks de grote struikelblokken, de eerste plaats wisten te veroveren. Wat percentage betreft, is deze divisie haar naaste concurrent ver vooruit. Daarom heeft Oostenrijk den Shauer prijs in alle opzichten ruim verdien.

Aan Frankrijk, onder de bekwaame leiding van den Heer Souham, besteden wij een aparte alinea. Afgescheiden van hun uitmuntend werk in het derde kwartaals concours staan zij thans bovenaan in den strijd om den hoofdprijs voor het geheele jaar, uitgeloofd door den Heer Zukor.

Het doet ons voorts genoegen te vermelden, dat de resultaten gedurende September 1931 beter waren dan in dezelfde maand van het vorig jaar.

En thans naar den finish; het laatste en vierde kwartaal onder de leuze "Voor den Heer Seideman" Welke halsbrekende toeren zullen de diverse divisies maken om andere divisies in dezen geanimeerde strijd te kloppen? Wij verwachten er veel. Komaan nu!

Het gelukte hem zelfs opnamen te maken, toen de Nautilus onder het ijs varend, in de buurt van de pool kwam en bijna bkneld raakte in het ijs. Wilkins, noch Dored, noch iemand van de equipage kon toen met zekerheid zeggen, of zij ooit voet op het ijs zouden zetten, laat staan aan wal.

Het werk aan boord van het bijna afgedankte scheepje—het was reeds opgelegd toen Wilkins het kocht—ging met ontzaglijke moeilijkheden gepaard en werd voorts nog belemmerd door de afmetingen van de onderzeeboot en de bittere kou, terwijl van slapen vrijwel geen sprake was. Het voortduren tegen de wanden krakende en scheurende ijs werkte op de zenuwen van de onverschrokken bemanning. Een paar maal raakten de motoren defect. De walm van verbrande olie maakte de bemanning misselijk.

Ondanks de ontzettende ontberingen, tegenspoed en bijna onoverkomelijke hinderpalen zetten Wilkins en de zijnen den tocht voort en met hen, John Dored, fotografeerend wanneer dit ook maar even mogelijk was en nooit zijn plichten en roeping als ervaren operateur verzakend.

Zoodra de Nautilus even boven water kwam, racide Dored in zijn rubberbootje naar een ijsschots om te fotograferen. Hij had vanuit het bootje kunnen fotograferen, doch dat lag niet vast genoeg. Hij prefereerde met levensgevaar op het gladde ijs te staan, waar een enkele misstap een zekeren dood betekende, teneinde geen afbreuk te doen aan de kwaliteit der opnamen. Dan zag hij toe, dat de Nautilus dook. Hij bleef draaien, en het zinken van zijn laatste hoop op eventuele redding moet wel een rare gewaarwording geweest zijn voor dien filmman.

Dored's film is in perfecte conditie in Amerika aangekomen. Het zijn alle even duidelijke als interessante opnamen.

Weldra zal de Nautilus, thans totaal onbruikbaar na dien vele schenden en historischen tocht, een graf vinden in den Atlantischen oceaan. Doch de geschiedenis van dit Jules Verne avontuur onder de bevroren poolzee, blijft voor het nageslacht bewaard, dank zij de bekwaamheid en moed van John Dored, een Paramount operateur, en het genie van redacteur, Emanuel Cohen, die hem op deze ontdekingsreis zond.



COFFEE AND LAUGHS!

While Naneg Carroll reads a joke in "Life," the magazine of which her husband, Bolton Mallory, is editor, she pours for Ernst Lubitsch on the set of "The Man I Killed." Coffee and laughs for two!

CHEVALIER EN JEANETTE MACDONALD HEREENIGD!

VAN bizonder belang voor de buitenlandsche afdeeling is de aankondiging dat Jeanette MacDonald, wier triomfen in 'The Love Parade,' 'The Vagabond King' en 'Monte Carlo' nog versch in 't geheugen liggen, een contract heeft geteekend om de vrouwelijke hoofdrol te spelen in de volgende twee Chevalier films.

De eerste dier twee rolprenten, getiteld "One Hour With You," is reeds in productie. George Cukor regisseert deze film onder algemeene leiding van Ernst Lubitsch. De tweede film van deze serie heet "Love Me Tonight," onder persoonlijke regie van Lubitsch.

Inmiddels is Leopold Marchand, een der beste en bekendste der jongere Fransche tooneelschrijvers, in Hollywood aangekomen om daar de Fransche editie der Chevalier producties te leiden.

"MONKEY BUSINESS" EEN ENORM LACH SUCCES!

"MONKEY BUSINESS," de jongste en verreweg de beste film prestatie van de Vier Gebroeders Marx, die in Amerika zulk een overweldigend succes hebben op het tooneel en in de films, bereikte Broadway eindelijk op 7 October, waar de premiere plaat had in het Rivoli Theater, na eenige succes premières in andere steden in de Ver. Staten.

Van meet afaan bleek deze klucht de grote attractie en de pers zoowel als het publiek zijn van opinie dat deze film de allerdolste is, die in de laatste jaren langs Broadway gezien is. De film draait nu reeds 4 weken voor uitverkochte zalen, zoals trouwens overal in Amerika.

Dat de humor en klucht van deze film niet voor het buitenlandsch publiek verloren gaan, blijkt afdoende uit het grote enthousiasme waarmee de film in Londen ontvangen is. De eerste voorstelling aldaar had plaats op 28 September in het Carlton theater. De Londense pers wijst op de aanwezigheid van den Prins van Wales wiens lachspieren evenzeer in beroering gebracht werden door de clownerie der Marx brothers als die van het aanwezige publiek.

Zelfs zonder de dialoog bevat deze film een overgrote dosis kluchtige scènes om overal op de wereld succes te oogsten.



THE SHAUER TROPHY WHICH WAS WON BY AUSTRIA!

Behind the Screen in

PEGGY SHANNON, ROGERS IN "SECOND CHANCES"



Buddy Rogers, Richard Bennett, and Marjorie Gateson are the other featured players.

The story of "Second Chances" is one of parents who dedicate their lives to an effort to supply their children's every want, and Miss Shannon and Rogers will enact roles of young people whose selfishness brings their parents to near disaster. Frank Tuttle will direct the picture from a screen treatment by Henry Myers.

M. C. LEVEE ASSUMES THE PRESIDENCY OF A. M. P. A. S.

M. C. LEVEE, executive manager of the Paramount West Coast studios, will officially assume the presidential chair at the next meeting of the board of directors of the Academy of Motion Picture Arts and Sciences. As president for the ensuing year, he will preside at the annual Academy Awards Dinner on November 10, when the leaders of the industry turn out en masse to ballot on the 1931 honor awards.

Levee was elected to the post on October 21st after four years as treasurer of the motion picture organization. Conrad Nagel was re-elected vice-president; Fred Niblo remains as secretary; Frank Lloyd was chosen treasurer; Clinton Wunder was re-elected executive vice-president, and Lester Cowan continues as executive secretary. Directors are Frank Capra, Max Reed, M. C. Levee, Benjamin Glazer and Conrad Nagel.

Mr. Levee began his film career sixteen years ago as a property boy at the Fox studios, receiving \$20 a week. Within a year he had become an assistant to Abe Carlos, general superintendent of the Fox studios.

Early in 1917 he left Fox to become business manager at the Robert Brunton Studio, the first commercial motion picture studio in the industry.

Three years later a syndicate, headed by Mr. Levee, Joseph M. Schenck and others, purchased Brunton's interest in these studios and organized United Studios with Levee as President.

United Studios were sold by Mr. Levee and his associates to Paramount in April, 1926. And in 1929 Levee joined Paramount in the position he now holds.

JAPANESE SHIP MODEL USED IN NEW PICTURE!



SIX FEET LONG—WORTH \$5,000!

This remarkable ship model, which George Bancroft is admiring, was used as a "prop" in his new film, "Rich Man's Folly." Six feet long, valued at \$5,000, it is complete even to miniature deck chairs, tiny oars in the life-boats and almost invisible radio connections. It is a model of the "Tatsuta Maru" of the Nippon Yusen Kaisha lines.

SCION OF BARRYMORE FAMILY BEGINS SCREEN CAREER WITH PARAMOUNT—KNOWN AS SAM COLT

SAMUEL BARRYMORE COLT, son of Ethel Barrymore and nephew of John and Lionel Barrymore, has launched a screen career by signing for a role in a picture at the Paramount Hollywood studios under the name of Sam Colt.

The 21-year-old scion of the family of actors and member of the third generation of Barrymores, was selected by Dorothy Arzner for the part of a fast-living young New Yorker in "Working Girls."

Young Colt, who came to Hollywood recently and has been living by himself in a modest apartment, revealed that he is determined upon a career in pictures, "upon merit alone, without family influence, or capitalizing the family

name in any shape, manner or form." Studio work is intensely interesting and I am very anxious to succeed," said Colt. "I realize I am a neophyte, just getting my sea legs, but I hope to prove my ability in the profession I intend to follow."

Colt, educated at Brown University, is a Barrymore in appearance, well-built and slender, with classic features and the unmistakable family profile. He has had some stage experience. Three years ago he played in a stock company at Rochester, N. Y., under the direction of George Cukor, now a Paramount director, using the name of Samuel Blythe, the original family name of his grandfather, Maurice Barrymore.



Sam Colt



KAY FRANCIS ENTERTAINS ROYALTY!

Kay Francis shows Prince Sisavong a strip of film from her current picture, "Girls About Town," while the Princess and their two sons look on. Douglas Fairbanks (on the extreme left) escorted the royal party through the Paramount studios where they watched Miss Francis and other players at work. The Prince admitted that he was an ardent movie fan.

NEW FILM RECALLS MISS TASHMAN FROM VACATION

ANNOUNCEMENT has been made that Lilyan Tashman has been recalled from her European vacation and now is aboard ship en route to New York where she will play an important role in "Her Confession," to be produced with Claudette Colbert and William Boyd under direction of Berthold Viertel.



Lilyan Tashman

The date for the beginning of production of "Her Confession" has been advanced to the first week in November when Miss Colbert will be back in New York following her vacation in Hollywood and William Boyd also will be here after completing his role in "The False Madonna."

FILM AUDIENCES TO HEAR MARCH'S HEART BEAT

THE beat of the human heart has been recorded for the first time for reproduction by a talking motion picture.

This new sound effect was procured in Paramount's Hollywood studios by Rouben Mamoulian, directing Fredric March in a scene for "Dr. Jekyll and Mr. Hyde."

A microphone, held over March's heart, caught the "boom boom" of the heart beat and recorded the sound on film. The sound, reproduced when the picture is screened, will be about as loud to an audience as the heart beat heard by a physician listening through a stethoscope.

Mamoulian uses this novel sound effect in showing March's transition from the personality of Jekyll into that of Hyde.

BURNS AND ALLEN SIGN ONE-YEAR CONTRACT

GRACE ALLEN and George Burns, who have scored successes in vaudeville and in screen comedies under the team name of Burns and Allen, have signed a one-year contract to appear exclusively for Paramount.

Under the contract, Burns and Allen are to appear in both short comedies and features and also are available for personal appearances in Publix Theatres. Among current one-reel comedies starring the comedians are "One Hundred Percent Service" and "Oh, My Operation."

COOPER SAILS FOR ITALY!

GARY COOPER, who has been endeavoring to rest in New York since recently completing his co-starring role with Claudette Colbert in "His Woman," at Paramount's East Coast studio, sailed October 23 in the Augustus for Italy where he plans to remain until recalled to Hollywood for his next picture assignment.

Paramount Studios



"THE FALSE MADONNA" IS NEW TITLE OF BOYD FILM



William Boyd "THE FALSE MADONNA" has been announced as the title of Paramount's forthcoming film version of May Edginton's recent magazine story, "The Heart Is Young," in which Kay Francis, William Boyd, Conway Tearle, Charles Brown and Marjorie Gateson are to appear in the principal roles. Kent Taylor, Julia Swayne Gordon and Ed Lynch are also in the cast.

The script for the picture is being prepared by Arthur Kober and Ray Harris. Stuart Walker has been assigned to direct.

ARLEN OPPOSITES NANCY CARROLL IN "WAYWARD"

"WAYWARD" has been set as the definite title for the new picture starring Nancy Carroll, with Richard Arlen in the leading male role and Pauline Frederick in an important supporting part. Edward Sloman will direct, and Gladys Unger will do the continuity and dialogue. In last month's issue we announced "Wayward" as a title for a picture to be made from the play, "Mary Makes a Call," but this story has been postponed.

VON STERNBERG DIRECTS FORMER BOSS IN NEW FILM

JOSEF VON STERNBERG is directing his former boss, Emil Chautard, once a prominent director of silent pictures and now a character actor, in "Shanghai Express." Chautard directed Mary Pickford and other stars before becoming a character actor, and years ago employed von Sternberg as an assistant director.



A FRENCH RACE!

The Joinville studios have been as successful with their foreign language shorts as with their multi-lingual features. Above, Serge de Poligny, director, (right) is rehearsing a scene with Messrs. Drean, Saint-Granier and Pauley for a new French short, "Les As Du Turf."

NEW FILMS REUNITE CHEVALIER-MACDONALD!



Jeanette MacDonald



Maurice Chevalier



JEANETTE MACDONALD, musical comedy favorite of stage and screen, who recently returned from a concert tour of Europe, has been signed by Paramount for the leading feminine role opposite Maurice Chevalier in the French idol's forthcoming two pictures.

The first of these two, "One Hour With You," a film version of Lothar Goldschmidt's Continental play, "Only a Dream," has already gone into production at the Hollywood studios. George Cukor is directing under the supervision of Ernst Lubitsch.

It will be recalled that Miss MacDonald made her film debut opposite Chevalier in "The Love

Parade." It was her memorable success in that production plus her subsequent triumphs in "The Vagabond King" and "Monte Carlo" that led to her new contract.

Incidentally, Leopold Marchand, one of the best known of young French playwrights, has just arrived from Paris to begin preparations for supervising the French versions of the Chevalier vehicles.

Ernst Lubitsch will personally direct "Love Me Tonight," Alfred Savoir's story of a romantic troubadour in love with an heiress, which is to be Maurice Chevalier's next Paramount starring picture after the production of "One Hour With You."

JACK OAKIE HAS TITLE ROLE IN "DANCE PALACE," FEATURING "BUDDY" ROGERS, MIRIAM HOPKINS

JACK OAKIE, has been cast in the title role of "Dance Palace," the forthcoming Paramount picture in which Charles "Buddy" Rogers and Miriam Hopkins will play the leading parts under direction of David Burton. (Oakie is now vacationing in New York.)



Jack Oakie

"Dance Palace," written by James Ashmore Creelman, and being adapted as a screen play by Ernest Pascal and Howard Emmett Rogers, is a story of the romance between a girl dancer and a member of the orchestra in a public dance hall in a big city.

CAROLE LOMBARD HEADS "NO ONE MAN" CAST

THE cast of Carole Lombard's next picture, "No One Man," has been augmented by one with the assignment of Juliette Compton to the player roster of the forthcoming film version of the Rupert Hughes novel, depicting life in Palm Beach's ultra smart winter colony.

Miss Compton will portray the part of Miss Lombard's fashionable and many times wedded sister in "No One Man," joining a cast that includes George Barbier, Arthur Pierson, Frances Moffett and Allen Vincent.

Lloyd Corrigan will direct "No One Man" from the script prepared by Sidney Buchman and Agnes Brand Leahy.

MARY BOLAND, STAGE STAR, SIGNS WITH PARAMOUNT

MARY BOLAND, star of the New York stage success, "The Vinegar Tree" and long recognized as one of Broadway's leading actresses, has signed a long term contract as a film actress for Paramount.

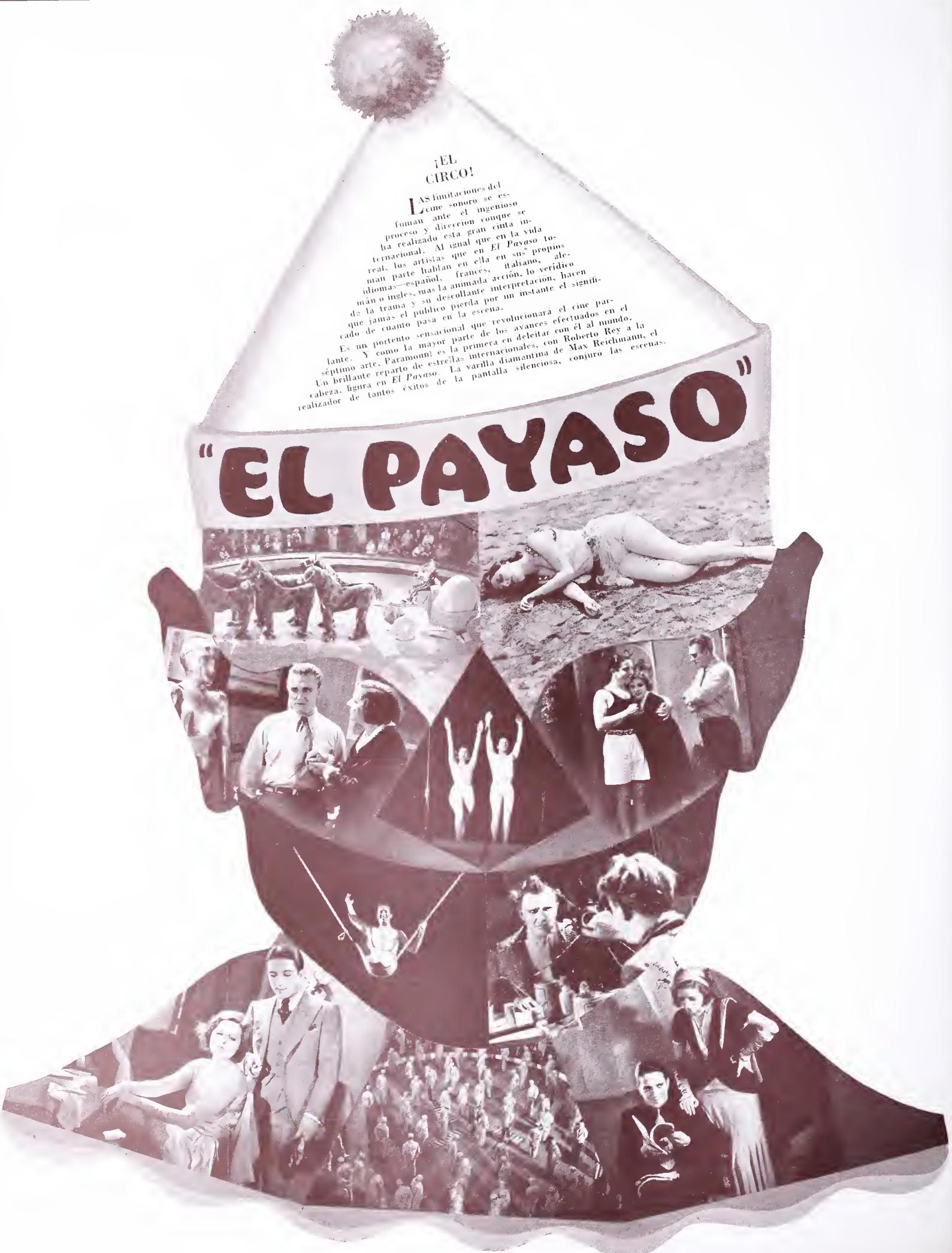
In comedy roles in "Personal Maid" with Nancy Carroll, and "Secrets of a Secretary" with Claudette Colbert, recent talking picture productions, Miss Boland scored personal triumphs, which placed her among the first comedians of the screen.

Miss Boland entered stage work when fifteen years old in a role opposite Robert Edeson in "Strongheart." She was John Drew's leading woman for six years, and later played opposite Leo Dietrichstein. In 1915 she appeared in silent pictures, playing opposite Willard Mack and Frank Keenan and later being starred in film roles.



FUN IN FOREIGN LEGION!

A scene from the new Smith & Dale two-reel comedy, "Bound in Morocco," in which those two extraordinary comics stir up laughter and excitement as members of the Foreign Legion—French, not Paramount!



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FILM-AKTIKESLSKAPET Paramount Torget 9 Oslo, NORWAY

E. Erikson, Branch Manager

O/Y PARAMOUNT FILMS, A. B. Glogatn 8, HELSINKI, FINLAND

Harry Hammar, Branch Mgr.

F R A N C E

(France, Belgium, Switzerland, Egypt, Algeria, Tunis, Morocco)

David Souhami

Administrateur-Delegue

Henri Klarsfeld, Sales Manager

Cables: PARAMOUNT 96

SOCIETE ANONYME FRANCAISE DES FILMS PARAMOUNT 1 Rue Meyerbeer Paris, FRANCE

(Home Office for Above Territories)

SOCIETE ANONYME FRANCAISE DES FILMS PARAMOUNT 67-69, rue Fessart Paris, FRANCE

Maurice Poirier, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 5, rue de Neuwiller Strasbourg, FRANCE

Marcel Collin, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 5, rue d'Amiens Lille, FRANCE

Leon Joanni, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 26-16, rue de la Bibliothèque Marseille, FRANCE

Bert Lenglet, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 5, rue du Temple Paris, FRANCE

Count Edouard Micheron de Dihen, Branch Manager

S. A. F. DES FILMS PARAMOUNT 23, rue Feydeau Cairo, EGYPT

Maurice Faraud, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 31, Chaussee de Haecht Brussels, BELGIUM

Emile Gourdon, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 7, Avenue de Carthage Tunis, AFRICA

A. Valensi, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 136, Boulevard de la Gare Casablanca, MOROCCO

Ugo Tosi, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 23, rue Tewfik Cairo, EGYPT

Maurice Faraud, Branch Mgr.

S. A. F. DES FILMS PARAMOUNT 31, Chaussee de Haecht Brussels, BELGIUM

Emile Gourdon, Branch Mgr.

ROBERT ROSENTHAL Reicheneckerstrasse 14 Basel, SWITZERLAND

(Cables: EOSFILM)

SPAIN, PORTUGAL

M. J. Messeri,

Managing Director

Cables: PARAMOUNT

PARAMOUNT FILMS, S. A. 91 Paseo de Gracia

Barcelona, SPAIN

Enrique Aguilar, Branch Mgr.

(Home Office for Spain and Portugal)

PARAMOUNT FILMS, S. A. Avenida Pi y Margall, 22

Madrid, SPAIN

Eugenio Hernandez, Branch Mgr.

PARAMOUNT FILMS, S. A. Alameda Mazarrero, 6

Bilbao, SPAIN

Manuel de Diego, Branch Mgr.

PARAMOUNT FILMS, S. A. Calle Sorni, 14

Valencia, SPAIN

Raphael Alberola, Branch Mgr.

PARAMOUNT FILMS, S. A. Calle San Pablo, 41

Aurelio Garcia, Branch Mgr.

PARAMOUNT FILMS, S. A. Rue Braamcamp, 16

Lisbon, PORTUGAL

Tyndaro Guimaraes, Branch Mgr.

MEXICO

Cables: PARAMOUNT

PARAMOUNT FILMS, S. A. Calle Ayuntamiento No. 46

(Apartado Postal 108 bis)

Mexico City, MEXICO

Vicente Saiso, Branch Mgr.

I T A L Y

(Italy, Turkey, Greece, Bulgaria)

Americo Aboaf,

Managing Director

Cables: PARAMOUNT

S. A. I. FILMS PARAMOUNT Via Magenta No. 8

Rome, ITALY

Carlo Argiro Bochini, Branch Mgr.

S. A. I. FILMS PARAMOUNT Via Roma, 345-348

Naples, ITALY

Cav. Salvatore di Angelis Branch Manager

S. A. I. FILMS PARAMOUNT Via Montebello, 6

Guastalla, Italy

Count Ettore Micheron de Dihen, Branch Manager

S. A. I. FILMS PARAMOUNT Via Priuli, 103

Sestiere Cannaregio, Venice, ITALY

(Sub-Branch)

S. A. I. FILMS PARAMOUNT Via Piatto, 22

Genoa, ITALY

Sig. Vittorio de Semio, Branch Mgr.

S. A. I. FILMS PARAMOUNT Via Sete de Setembro 789, 12

Caixa Postal 627

Pato Alegre, E. do R. G. do Sul

BRAZIL

Julia Marpas Mesplé, Branch Mgr.

PARAMOUNT FILMS, S. A. Rue 15 de Novembro 539

Caixa Postal 226

Curitiba-Parana, BRAZIL

Carlo Litzendorf, Branch Mgr.

PARAMOUNT FILMS, S. A. Rue Visconde de Inhauma 34

Caixa Postal 273

Ribeirão Preto, E. de São Paulo,

BRAZIL

Ahmed L. Cezar, Branch Mgr.

PARAMOUNT FILMS, S. A. Rue Major Henrique 8

Caixa Postal 13

Cruzeiro, E. de São Paulo

BRAZIL

P. J. Castillo, Jr., Branch Mgr.

PARAMOUNT FILMS, S. A. Rue Guarany 933

Caixa Postal 296

Belo Horizonte, Minas

BRAZIL

R. C. de Almeida, Branch Mgr.

Frederick W. Lange, Manager for

Argentina, Uruguay, Paraguay</p

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



SPANISH BEST SELLER!

This effective poster on "El Payaso," (*The Clown*) issued by O. R. Geyer at Home Office, will be invaluable in advertising this Spanish production, which was filmed at the Joinville studios.

PARENTS' MAGAZINE GIVES AWARD TO OUR PICTURES

"HUCKLEBERRY FINN" and "Tom Sawyer," recent Paramount pictures, have been awarded a seal of merit as outstanding films by The Parents' Magazine, official organ of Teachers College, Columbia University; the University of Minnesota; the State University of Iowa and Yale University. The award, announced in the November issue of the publication, recommends both films for adult and child audiences.

"VARIETY" LAUDS "MARIUS"

"VARIETY," in its issue of October 27, carries a highly laudatory review of "Marius," which, according to Mr. Kane's cable on this page, is breaking records at Le Paramount. This is what "Variety's" Paris correspondent had to say in part:

"Not only an unstinted hit but locally epoch-making, because it is a photographed play made from a popular legit hit, and acted by the same cast. Also because the screen version is better than the stage presentation. It should do well in the foreign houses abroad. Continuity, dialogue, camera work all excellent. Acting is unique in French pictures for naturalness, and without exception is of the highest order."

PARAMOUNT PROSPERITY CABLES!

CLASS OF SERVICE DESIRED	
FULL-RATE	
HALF-RATE DEFERRED	
CABLE LETTER	
WEEK-END LETTER	
I enclose additional sum of one-half cent above base rate if my message is to be sent before the regular time of transmission.	

WESTERN UNION CABLEGRAM

NEWCOMBE CARLTON, PRESIDENT

J. C. WILLEVER, VICE PRESIDENT

NO.	CASH OR CHQ.
CHECK	
TIME FILED	

SANTIAGO CHILE SEPT 22 1931

SHAUER FAMFILM NEW YORK
DISHONORED OPENING REAL THEATRE TO
TREMENDOUS SUCCESS

VILLAR

STOCKHOLM OCTOBER 2 1931

SEIDELMAN PARAMOUNT 96 PARIS

NEARLY FIVE THOUSAND PEOPLE SAW SMILING LIEUTENANT OPENING PERFORMANCES CHINA AND OLYMPIA THEATRES* LAST NIGHT—PREMIERE GREATEST SENSATION EVER WITNESSED HERE IN HISTORY OF INDUSTRY—NEWSPAPERS ACCLAIM FEATURE NOT ONLY BEST CHEVALIER BUT GREATEST ENTERTAINMENT EVER PRODUCED ANYWHERE—OPENING TREMENDOUS INSPIRATION PARAMOUNT REPRESENTATIVES THROUGHOUT SCANDINAVIA NOW IN STOCKHOLM FOR CONVENTION—NOTWITHSTANDING EXCHANGE HANDICAP VIKINGS DETERMINED FINISH THIS YEARS RACE AT THE TOP—GREETINGS FROM ALL TO YOU MR KENT AND ASSOCIATES

YORK

English and French versions running day and date.

PARIS OCTOBER 12 1931

SHAUER FAMFILM NEW YORK

MARIUS' OPENING PARAMOUNT THEATRE GREATEST SUCCESS IN YEARS—PRESS UNANIMOUSLY CLAIMS FILM AS BEST PRODUCT OF THE YEAR WITH BEST FRENCH CAST AND FRENCH MENTALITY

KANE



"LOBBYING" FOR MARLENE DIETRICH!

Mexico City picturegoers got their first glimpse of Paramount's exotic star when "Morocco" opened at the local Olympia Theatre. Photo above shows portion of crowd in the lobby on opening night.

Paramount Presenta

¿CUÁNDΟ te SUICIDAS?



COMIC POSTER!

Another typical sample of the Spanish posters designed at Home Office. This one catches the comic spirit of the film and illustrates the title, "¿Cuando te Suicidas?" (When Do You Kill Yourself?)

COLOMBIA'S FILM TIEUP WITH "EL TIEMPO"

COLOMBIA may be the "baby" division in the Foreign Legion, but it has just as much initiative and energy as its grown-up brethren. At any rate, the go-getting exploiters down there succeeded in persuading "El Tiempo," very influential newspaper, to run a serialized version of "Dishonored." The initial spread of text and pictures appeared September 6, and it's a peach of a display. They intend to repeat the tieup on "An American Tragedy." Great work!

GREAT GUNS ON TYNESIDE!

(Reprinted From "To-day's Cinema," September 24, 1931)

SINCE the Newcastle Paramount Theatre opened its palatial doors on September 7, To-day's understands that close upon 100,000 people have passed through its portals, over 45,000 clicking-in within the first five days. On every hand one has heard expressions of astonishment at its marvels, and its brilliantly-lit facade with 3,000 glow lamps is still attracting huge crowds nightly. The Newcastle public have had entertainment value this week of the like never obtainable before. The Paramount café, open twelve hours continuously, has become quite a social rendezvous.



Vol 4 No 11

NOVEMBER, 1931

Worth Everything you can give it



ORGE
BLIN

GOING OVER LIKE A MILLION W



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 4

NOVEMBER, 1931

No. 11

MR. WRIGLEY ON ADVERTISING!

THE election to the Paramount board of directors of William Wrigley, Jr., known the world over as "the chewing gum king," lends a timely interest to the following story about him. B. C. Forbes, the popular financial writer, reported the incident several years ago.

Mr. Wrigley, riding with friends on a train, was asked, "Why don't you save several million dollars by stopping your advertising for a year? Your business would go on for a while just as well without it."

"This train is probably going fifty miles an hour," was Mr. Wrigley's reply. "Take away the engine, and how long do you think the train would keep going? What the locomotive is to this train, advertising is to our business. It is the engine that makes it go and keeps it going."

Speaking to the Point!

(A few pertinent observations on matters of the moment)

THE announcement that Paramount is inaugurating a 100% Spanish news reel will undoubtedly be hailed with satisfaction in those territories which will benefit by the change-over from the English to the Spanish off-screen voice.

Naturally, it is expected that this news reel, because of its added cost and increased box office value, will bring in more revenue. But that isn't the point I wish to stress here.

The important fact is that here is another example of Paramount initiative and enterprise—more evidence that our company has its finger constantly on the pulse of popular taste, and endeavors always to give the exhibitor the opportunity of showing the utmost in picture quality, whether it be features, shorts, or news reel.

* * * *

PARAMOUNT was thrice honored at the annual dinner of the Academy of Motion Picture Arts and Sciences by receiving the merit awards in three classifications—for best direction, best photography, and best work in sound reproduction. In the other six groups—best actor performance, best produced picture, etc.—Paramount was strongly represented in the nominations.

Examined in the light of this signal distinction, the slogan, "If it's a Paramount picture, it's the best show in town," takes on a richer significance.

Our studios may well take pride in the fact that every picture they turn out, regardless of its ultimate career at the box office, is as technically perfect as the best production facilities and equipment and painstaking care and effort can make it.

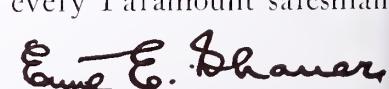
THE topsy-turvy conditions revealed by this month's standings reminds me of the old Spanish saying, "It is not the applause on entrance but on exit that counts." In other words, it isn't how or where you start that matters; it is how and where you finish that counts.

All contestants look like potential winners in the beginning. But at the end—what a different story! Many of the divisions, notably, Spain, Porto Rico, Germany, Latvia, Great Britain, Argentina, and a number of others, seem to be getting their second wind.

The approaching close of the year's drive finds them increasing their pace and exerting extra effort to establish new records. They are helping the Foreign Legion as a whole to clear the hurdle of Quota with plenty to spare.

* * * *

EXPERTS estimate that 50% of a picture's success may be attributed to exploitation. So that it is a little difficult to understand why there are still so many exhibitors trying to get by with a handful of posters and a set of photographs in their lobby. They call that advertising, but it's merely wall covering!

To be sure, when the tide of prosperity is running swiftly and people are in the mood and have the money to spend for amusement, even such exhibitors manage to scrape by. But when, as now, people are shopping around for entertainment and must be thoroughly sold before they will buy, such showmen (!) must be roused to the need of energetic advertising and publicity methods. It is the duty of every Paramount salesman to sell not only pictures but merchandising ideas! 

STOP PRESS!

ECONOMY!

CONTINUED Paramount stability is vitally dependent upon the immediate adoption of a policy of rigid economy in every department of our world-wide organization.

Operating expenses must be held down to a rigid minimum, and every intelligent effort must be made to cut out all waste, extravagance and unnecessary expenditures.

A dollar saved through judicious economy is as good a dollar and as big a dollar as one earned in film rentals or at the box office.

The Home Office foreign department, in line with this urgent economy drive, is cutting expenditures, effecting savings in a great many ways, and eliminating or reducing every item that is not absolutely essential.

Symbolizing this stringent economy measure, PARAMOUNT AROUND THE WORLD is stripping for intensive action during the coming twelve months. Like the soldier who prepares to go over the top, it will rid itself of every ounce of superfluous equipment and carry only what is absolutely necessary to help you legionnaires win.

This issue, then, rings down the curtain on this publication in its present form. It will appear next month, radically reduced, but just as interesting, as informative, and as helpful as ever before in its history.

STOP PRESS!



Paramountees in the "PURELY PERSONAL" News of the Month



EXHIBITOR MEETS STAR!

Joe Fisher, managing director of the Capitol Theatres, Ltd., Singapore, was a recent visitor at our Hollywood studios, where he met Maurice Chevalier, whom he describes as the greatest star in the Orient. With Mr. Fisher above is his sister, Fanny.

LOUIS MARCUS ELECTED MAYOR SALT LAKE CITY

THE hundreds of friends of Louis Marcus, for many years a Paramount District Manager, will be happy to know that on November 3 he was elected Mayor of Salt Lake City, Utah, by a very large majority vote. In behalf of all these friends, we heartily congratulate Mayor Marcus and wish him a most successful administration.

SANCHEZ, PORTO RICAN, GIVES N. Y. ONCE OVER

I SIDRO A. Sanchez, assistant to J. P. Donohue, manager for Porto Rico, was an unexpected though welcome visitor at Home Office during November. Mr. Sanchez's trip to New York was in the nature of a vacation, but he couldn't resist the temptation of dropping in and saying "howdy" to Paramount headquarters.

We didn't get a chance to talk with Mr. Sanchez because he proved to be an "in again, out again, Finnegan" sort of a visitor, but we feel safe in assuming that he was awed by the New York skyline, thrilled by Broadway, startled by the traffic, impressed by the Paramount building, and pleased with the cordial welcome he received at Home Office.

TAMURA RETURNING TO EDIT JAPANESE TITLES

MEMBERS of the Home Office foreign department are looking forward with pleasure to the arrival of Yoshihiko Tamura, who is returning to supervise the editing and superimposing of Japanese titles. He left New York last March to reassume his duties of managing editor of "The Movie Times" in Tokyo.

Yutaka Uchida, who succeeded Mr. Tamura, is returning to Paris on personal business. Mr. Tamura will have the assistance of Sunji Shimizu, experienced Japanese publicist, who is already here.

GUS SCHAEFER ARRIVES FOR HOME OFFICE VISIT!

GUS J. SCHAEFER, general manager for Germany and Central Europe, arrived in New York on November 23 in time to celebrate Thanksgiving Day with other patriotic Americans. This is his first visit to Home Office in three years.

Naturally your Editor queried him on conditions in his territory and learned that, business depression or



Gus J. Schaefer

P. S.—The first thing Gus ordered when he arrived was a chocolate soda! Berlin papers please copy.

entertainment. Productions like "The Smiling Lieutenant," "Dishonored" and "Tabu," released within recent months, are cleaning up.

"All our boys," he stated emphatically, "are working their heads off, and it wouldn't surprise me if Germany or another of our offices won the 4th quarter trophy."

When he arrived was a chocolate hungry for good motion picture en-

A FISH STORY—BUT IT'S TRUE!



A PARAMOUNT CATCH!

A fish story always sounds, or perhaps it would be better to say smells fishy, but this time the evidence is so overwhelming as not to be denied. The fact is that Mel A. Shaner (and now we realize the A. stands for Angler) landed the 158-pound marlin swordfish, pictured above, off Catalina Island recently. With him at the time was Emanuel Cohen, (right) Editor of Paramount Sound News, who is in Hollywood for a brief business trip. The gentleman behind Mr. Cohen is Capt. S. M. Goulding, who piloted the two Paramountees into fish territory. We have it on excellent authority that Mel has been wondering what to do with the fish. He believes that, "If it's worth catching, it's worth eating," but not being a professional sword swallower, he is afraid of getting stuck on the fish. Listen Mel, why not give it to (name furnished on request) for a Christmas gift? That would be killing two birds with one stone, so to speak!



Underwood Photo

JOHN HERTZ

HERTZ, LASKER, WRIGLEY PARAMOUNT DIRECTORS

AT a meeting of the Board of Directors of the Paramount Publix Corporation, John Hertz was elected a director of the company and a member of the Finance Committee to fill the vacancy caused by the election of William H. English to the newly created office of Chairman of the Board. At the same time, Albert D. Lasker and William Wrigley, Jr., were added to the directorate, replacing Albert A. Kaufman and Daniel Frohman, resigned.

Prior to the meeting, Adolph Zukor issued the following announcement:

"I have known John Hertz for a great many years and recently invited him to become actively engaged in the executive management of Paramount. He was the founder and chairman of the Yellow Cab Company of Chicago and of the Yellow Truck and Coach Corporation. He is also a director of the First National Bank of Chicago.

"I am certain that the confidence displayed by him in our organization by becoming a member of it and his ability, as displayed in all of the enterprises with which he has heretofore been connected, will be beneficial to our corporation.

"I have also invited to become members of the board, Albert D. Lasker, who is chairman of Lord & Thomas and Logan, one of the largest advertising agencies in America and who was chairman of the United States Shipping Board, together with William Wrigley, Jr., who is chairman of the board of the Wrigley Company in Chicago and is the owner of the Chicago National League Baseball Club.

"Both of these men, who are thoroughly familiar with advertising and merchandising, should be of great assistance to the corporation in its advertising and merchandising problems."

Following the meeting of the Board of Directors, Mr. Zukor left New York on his annual visit to the Paramount studios in Hollywood where he will get an advance look at some of the big pictures now in the throes of production.

THE HOME STRETCH!

Spain in Lead—Porto Rico Has Record-Breaking Month

Latvia From 23 to 4—Build Up Your Ad Sales Revenue

Mr. Seidelman Rededicates 4th Quarter to Men in Field

AS the "Banner Year" contest enters the home stretch, several dark horses among the divisions stand out as potential winners. In fact, the standings, as published on the adjoining page, show that there has been a general upheaval among the offices. Many of the divisions that finished the third quarter near the top are now at the bottom, and vice versa.

Although the "Matadors" of Spain have given an excellent account of themselves so far, their jump into the lead indicates they won't be satisfied to finish over 100%—they are determined to win the 4th quarter prize if possible. Mr. Messeri has a right to feel proud of his boys, because they turned in a gross revenue for October which was 70% ahead of the business they did the corresponding month in 1930.

Spain, however, has a dangerous rival in Porto Rico. Mr. Donohue's legionnaires are the outstanding heroes of the month, by reason of the fact they broke all records in their history during the past four weeks. If they can keep up that fast pace, next month's standings may see them in first place, because the margin that separates them from the "Matadors" is mighty slim.

Another strong contender for 4th quarter honors is Germany, which came through with three times the business they did the same month last year—a

phenomenal showing, considering local conditions.

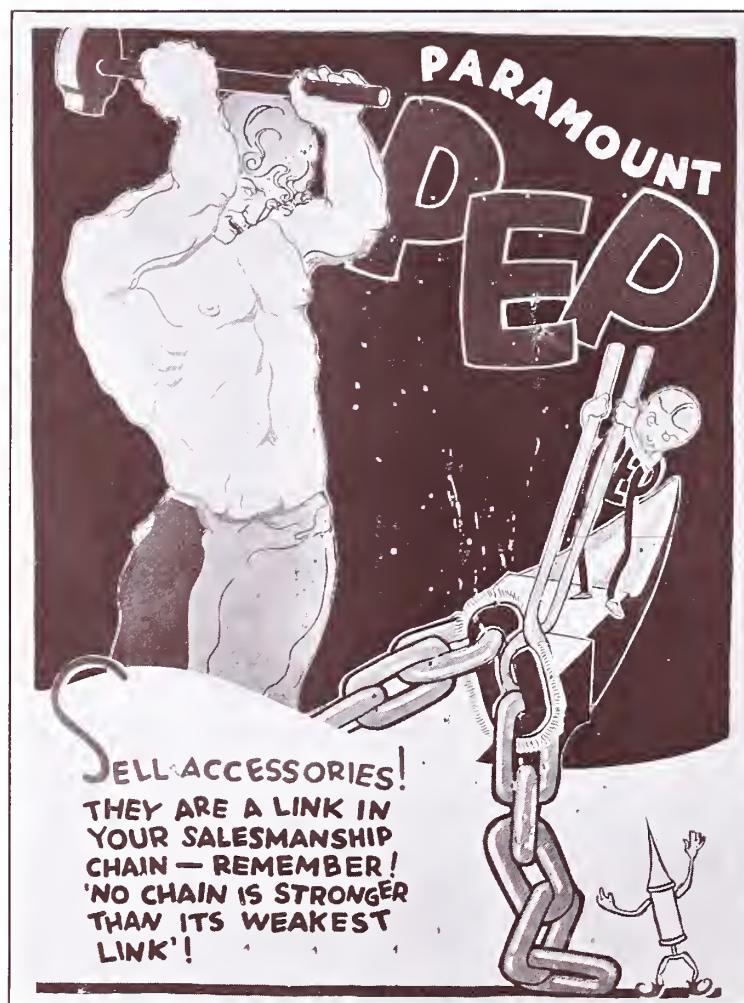
Our hat is off to Latvia, the champion jumper in October, going from twenty-third to fourth. Others that exhibited similar skill along those lines include Great Britain, Argentina, Scandinavia, Japan, Italy, Guatemala, Australasia, Colombia and Brazil.

It was found impractical to list the yearly standings this month. The change-over from dollars to local currencies involves a vast amount of bookkeeping detail, which requires thorough study and careful analysis before the correct figures and percentages may be worked out.

Although the 4th quarter drive is "For Mr. Seidelman," he has rededicated it to you—and you—and you—the men in the field. "I know that the rank and file will strain every nerve to make the best and greatest possible showing during this final quarter," he explained, "because they fully realize it will affect their standing for the entire year. It is their last chance to make good this year! The fact that the drive is named in my honor is merely incidental. In reality, the legionnaires will be fighting for themselves, their managers and the honor of their own offices."

Full speed ahead! Now is the time for all good men to come to the aid of their division!

Here's wishing the best of luck to all of you!



JUST TO REMIND YOU!

We publish this striking cartoon just to remind you of the vital importance of building up your ad sales revenue. Every dollar of ad sales business counts towards your quota and helps improve your standing!

The Foreign Legion's 1931 "BANNER YEAR" CONTEST

**4TH QUARTER DRIVE
YEARLY CONTEST**



STANDINGS AS OF NOVEMBER 1, 1931

	Fourth Quarter
1. SPAIN	over 100%
2. PORTO RICO	" "
3. GERMANY	" "
4. LATVIA	" "
5. GREAT BRITAIN	over 90%
6. ARGENTINA	" "
7. SCANDINAVIA	" "
8. JAPAN	" "
9. FRANCE	" "
10. HOLLAND	over 80%
11. ITALY	" "
12. CZECHO-SLOVAKIA	" "
13. GUATEMALA	" "
14. AUSTRALASIA	over 70%
15. COLOMBIA	" "
16. POLAND	" "
17. BRAZIL	" "
18. FINLAND	" "
19. MEXICO	" "
20. CHILE	" "
21. AUSTRIA	" "
22. PANAMA	" "
23. ROUMANIA	" "
24. HUNGARY	" "
25. YUGOSLAVIA	under 70%
26. CUBA	" "
27. CHINA	" "



"Touchdown!" Scores S. R. O. Hit!



"RICH MAN'S FOLLY"

Returning to the screen after a long absence, George Bancroft shows in "Rich Man's Folly" that he has lost none of the virile power that has made him one of the box office's best bets.

Here he plays an ambitious, money-mad shipbuilder, who sacrifices love, family and home life on the altar of power and business tradition. The story reaches a tremendous climax in the scene where he sinks the ship which he had labored to build.

John Cromwell, the director, has succeeded in wringing every bit of drama out of the plot, and the result is a picture that will bring tears to the eyes of the most hard-boiled fan.

Supporting Bancroft, and playing with genuine skill and feeling are such fine players as Frances Dee, Robert Ames, Juliette Compton and little David Durand.

You can mark "Rich Man's Folly" down as a decidedly above the average entertainment. The picture will back up any promises you make for it. It's sure-fire box office!



"ONCE A LADY"

BREAKS ATTENDANCE RECORD AT PARAMOUNT THEATRE—HELD OVER FOR SECOND WEEK

HAILED by picturegoers, critics and sports writers as "the best football film that ever came out of a cinema studio," "Touchdown!" scored a decisive hit at the Paramount Theatre, New York, broke all 1931 attendance records for the house and achieved the unusual distinction of being held over for a second week. This is the first production to be held over at the Paramount since early in April when "Skippy" created a sensation.

The unanimous praise lavished on "Touchdown!" is due to the fact that it's a radical departure from the hackneyed type of football film. The hero, who, in this instance is the football coach, *does not win* the great game in the last half minute

of play. He loses—and audiences are glad it turns out that way.

"Touchdown!" shows the human interest side of college football, the heartaches *behind* the line as well as the drama *on* the line. No matter how little you understand about football, you'll enjoy the picture enormously. It is loaded with comedy and has a strong thread of romance. The gridiron scenes are jam-full of action.

Richard Arlen, Peggy Shannon, Jack Oakie, Regis Toomey, Charles Starrett, George Barbier and J. Farrell McDonald, plus two dozen or more ex-college football stars make up the knockout cast.

"Touchdown!" is a sure goal at any box office!

"MONKEY BUSINESS" FINISHES RIVOLI RUN!

WI T H five big weeks to its credit, "Monkey Business" ended its Broadway run at the Rivoli Theatre on November 11. It was immediately booked into the Brooklyn Paramount Theatre for another week's engagement before being generally released in the metropoli-



"MONKEY BUSINESS"

tan territory. It is pretty thoroughly agreed that the Four Marx Brothers have turned in their best effort in this laugh opus, and in its box office career so far, "Monkey Business" has given every indication of outdistancing the records established by the Marxian predecessors.

RUTH CHATTERTON SUPERB IN "ONCE A LADY"

ARMED with a fascinating Russian accent, an intriguing Russian coiffure and a general Russian make-up, Ruth Chatterton gives another impressive example of her histrionic versatility in her latest starring vehicle, "Once A Lady."

It is a story that begins and ends in gay Paree, with the in-between action in staid London. There is drama of the heart-throbbing sort in this tale of the temperamental and emotional clash between the Russian-born wife and her British husband's family.

Miss Chatterton plays her role with the finesse of the experienced

trouper, and manages to hold the sympathy of the audience right to the happy ending—at least, happy for her daughter, to whose aid she comes at a critical moment in the girl's life.

The star has some keen competition for acting honors, being surrounded by a capable group of players recruited mostly from the Broadway stage. Ivor Novello, Geoffrey Kerr and Jill Esmond, to mention the chief supporting players, are also well known to London playgoers, which is a break for our British organization.



"TOUCHDOWN!"

HIS WOMAN" combines the talents of two stars—Gary Cooper and Claudette Colbert. But good as they are, it is a safe bet that if a vote were taken, the award for the best acting in the film would go to the nine-month-old baby, Richard Spiro, around whom the action revolves.

The story is a down-to-earth melodrama, that starts in a Caribbean port, progresses at sea, and comes to a smashing finish in the New York harbor. Gary plays the two-fisted captain of a freighter, who, in a moment of impulse, adopts an abandoned baby. Miss Colbert poses as a deceased missionary's daughter for the chance to look after the baby and get back to New York.

The complications that result when the first mate recognizes the nurse as a former dance hall girl, and the part the baby plays in re-uniting the estranged pair make for stirring entertainment.

This is the first time that Gary Cooper and Claudette Colbert have played together and they make an interesting team. It's a point well worth stressing in the advertising and publicity.



"HIS WOMAN"

Paramount Theatre Five Years Old!



NOV. 19, 1926 witnessed the historic opening of the Paramount Theatre at the crossroads of the world in the presence of a distinguished audience that included notables from every walk of life The initial film was "God Gave Me 20 Cents," a *silent* production



NOV. 19, 1931 found the Paramount Theatre observing its fifth anniversary* proud of the fact that since it first threw open its doors millions of people from every corner of the globe have been entertained within its portals by the world's finest *sound* pictures and the foremost artists of stage, screen and radio



*Actual birthday celebration took place a week later due to hold-over of "Touchdown!"

¡ESPAÑA A LA VANGUARDIA!

DIVISIONES legionarias que en los parciales concursos pasaron un poco desapercibidas han redoblado sus esfuerzos y no sería de extrañar que el resultado del último trimestre del gran torneo nos reservara sorpresas extraordinarias. La agitación que domina a las huestes batalladoras podrá notarse al examinar las cifras totales que en otra página de este número se reproducen. Muchas de las divisiones que subieron a elevada cumbre en el concurso del tercer trimestre van ahora a la cola, y viceversa.

Al frente de la línea de batalla están ahora los *Matadores* de España; el salto que han dado indica bien claro que no están satisfechos con sólo cruzar la línea victoriosa sino que se mantienen firmes en su empeño de apropiarse también el trofeo del cuarto trimestre. El señor Messeri debe sentirse orgulloso de sus legionarios que tan galantemente han luchado para llevar a la cima las entradas del mes de Octubre, 70% más elevadas que las correspondientes al mismo mes en el pasado año.

El más encarnizado rival de España y el héroe del mes, es Puerto Rico: los legionarios del señor Donohue han sobrepasado en Octubre todas las cuotas de los meses anteriores. Si continúan con igual denuedo, es posible que estén ellos a la cabeza en el mes entrante, pues el margen que los separa de los *Matadores* es poco considerable.

Alemania es otro de los más esforzados campeones que luchan para ganar los honores del cuarto trimestre. El volumen de sus operaciones ha triplicado en Octubre el total obtenido en el mismo período el año pasado. En la presente condición del país, es admirable tan arrojado esfuerzo.

El salto más formidable del mes lo efectuó Latvia, que pasó del vigésimo tercio puesto al cuarto. Otros que mejoraron mucho sus posiciones son Gran Bretaña, Argentina, Escandinavia, Japón, Italia, Guatemala, Australia, Colombia y Brasil.

No ha sido posible dar en este mes las comparaciones de las entradas anuales, debido al muchísimo detalle y tiempo que lleva calcular el cambio de la moneda estadounidense con los diversos patrones que rigen en los países contendientes. Se hará tan pronto se haya concluido el cuidadoso análisis que está llevando a cabo

nuestro departamento de contabilidad.

Si bien la campaña del cuarto trimestre es "Por Mr. Seidelman," el sub-director de nuestro departamento extranjero, a su vez, lo ha conferido a todos los bravos legionarios. "Tengo la convicción de que todas las divisiones legionarias, no importa su importancia, harán un esfuerzo máximo en este último trimestre," —nos confió el señor Seidelman— "En lo que hagan estos meses depende el resultado final y sé que pondrán todo su tesón en la empresa. El que me hayan honrado a mí, dedicándome este concurso es secundario. Los legionarios, en realidad, batallarán para ellos mismos, por los directores de sus sucursales, por el honor de sus propias divisiones."

¡Avante, Legiones! ¡Que les sea propicia la suerte!!



CONTINENTAL STARS!

Europe's gift to talking pictures is photographically recorded in this off-stage picture of Maurice Chevalier and Marlene Dietrich, as they chat on a set at the Paramount studios, where the former is making "One Hour With You," and the latter is working in "Shanghai Express." Both came to Hollywood after the advent of sound.

PARAMOUNT STARTS ALL-SPANISH NEWSREEL!



100% IN QUALITY!

This is a reproduction of the main title in the all-Spanish news reel. Wording at the top is "Eyes and Ears of the World," followed by "World News—Paramount—With Sound," and then the line at the bottom, "Edited especially for Spain," (or Mexico or any other Spanish speaking territory in which it is distributed.)

ACCESSING to many requests received from Latin territories, Paramount announces the inauguration of the first 100% Spanish news reel, which will have the Spanish off-screen voice on Paramount News instead of the English voice as heretofore. The first Spanish issue has already been shipped out.

In order to justify the added

cost of this venture, Mr. Seidelman, in his letter to those offices affected by the change, pointed out that this news reel will have to be sold separate from the rest of the program and at higher film rentals. He is confident that theatres will be glad to pay extra for it because of its assured box office value and superior quality.

NOTAS IMPORTANTES

TRES nuevos miembros han entrado a formar parte del Consejo de Administración de la Paramount: John Hertz, presidente de una gran compañía de taxis; Albert D. Lasker, presidente del Consejo de Administración de una de las cuatro más importantes empresas de anuncios en el mundo; y William Wrigley, Jr., jefe de la conocidísima entidad del mismo nombre dedicada a la fabricación y venta de chicle. Adolph Zukor, comentando la elección de los nuevos consejeros, ha manifestado: "La probada habilidad de estos tres grandes comerciantes en sus respectivos campos de acción prestará inestimable apoyo a la Paramount, tanto en los problemas de anuncio y publicidad como en el de distribución."

* * *

PARAMOUNT ha obtenido tres de los nueve premios adjudicados por la Academia de Artes y Ciencias Cinematográficas para los mejores trabajos efectuados en el pasado año en la industria del cine. La Academia lleva a cabo la votación por correo, asegurando de este modo un amplio y variado grupo de personalidades que contribuyen desde todos los grandes centros del país a la selección de los vencedores. A Norman Taurog le cupo la distinción de ser nombrado el mejor director por su genial trabajo en "Las Aventuras de Skippy"; Floyd Crosby ganó el premio de mejor fotografía por los magníficos efectos que con su cámara registró al filmar "Tabú"; Paramount obtuvo el premio de mejor registro y reproducción del sonido. Este año los votos fueron contados en pública sesión, en la presencia de 1,500 distinguidas personalidades del país, encabezando el brillante grupo Charles Curtis, vice-presidente de los Estados Unidos.

* * *

IMponente y festivo, luciendo tan brillantes sus galas como en el día de su inauguración, el Teatro Paramount ha celebrado en el presente mes de Noviembre su quinto aniversario con un espectáculo grandioso. La entusiasta muchedumbre que todos los días ha mantenido el vasto teatro lleno de bote en bote, fué ampliamente recompensado con un programa extraordinario, tanto de cine como de variedades.

* * *

ACEDIENDO a las demandas de los exhibidores hispanoamericanos, el señor Seidelman anuncia la inauguración del primer noticiario mundial sonoro 100% en español. La voz que hasta ahora explicara en inglés los sucesos atrajados por la cámara, de ahora en adelante los narrará succinctamente, o con toda rigüenza de detalles, según la ocasión dicte, en la lengua de Cervantes. La primera edición de Sucesos Mundiales Paramount en Español ha sido ya expedida a las respectivas sucursales. Para cubrir el aumento de costo que naturalmente ha experimentado el noticiario, su alquiler deberá ser un poco más elevado. Se confía que ningún empresario opondrá reparo por la más crecida tarifa, dada la mayor afluencia de espectadores que tal avance es seguro de atraer a los teatros.



¡SE DESEA UNA VIUDA!

Si no se casa con una esposa de segunda mano pierde la herencia. Celosa, la novia, indignada protesta. Danzan provocativos, fuera del alcance del arruinado heredero, los millones del excéntrico tío. Grande es el dilema. Graciosa e ingeniosa la inspirada solución.

IMPERIO ARGENTINA

Es la preciosa rosa del búcaro que con su perfume hechizó a *Manuel Rusell*, el heredero en tan grave aprieto. *Fernando Soler* se casa con ella para luego suicidarse. Pero la vida cobra rico color al lado de la bella trigueña de los hechiceros ojos... ¡y no hay suicidio!

¿CUÁNDΟ TE SUICIDAS?

L'ESPAGNE EN TETE DU CONCOURS

AMESURE que le concours "Banner Year" s'approche de sa dernière étape, plusieurs surprises sont attendues parmi les concurrents dans les derniers efforts. En fait, la liste publiée sur une autre page montre qu'il y a eu un profond bouleversement dans le rang des concurrents. Nombreuses parmi les divisions sont celles qui ont fini le troisième trimestre en tête de liste et sont maintenant à la fin et vice versa.

Les "Matadors" d'Espagne se sont admirablement comportés jusqu'à présent, et leur saut en première place, est une indication qu'ils ne sont pas satisfais de finir au dessus de cent pour cent, mais qu'ils sont décidés à gagner le trophée du quatrième trimestre, si possible. M. Messeri a le droit d'être fier de ses hommes, car ils ont produit pour le mois d'octobre une grosse recette qui dépassait de 70 pour cent celle du mois correspondant de l'année dernière.

L'Espagne a un rival dangereux dans Porto Rico, qui est le grand héros du mois, par le fait que les légionnaires de M. Donohue ont produit le plus gros chiffre d'affaires de leur histoire. S'ils peuvent maintenir leur production, ils pourraient bien se trouver en tête de liste le mois prochain, car la marge qui les sépare des "Matadors" est fort étroite.

Un autre prétendant important pour le quatrième trimestre c'est l'Allemagne, qui a fait trois fois plus d'affaires le mois d'octobre dernier que pendant le même mois de 1930. En raison de la situation de ce pays, c'est là un résultat phénoménal.

Le champion quant à l'avancement ce mois-ci, c'est la Lettonie, qui a passé de la 33e à la 4e place. Les autres qui ont considérablement amélioré leur position sont: la Grande Bretagne, l'Argentine, la Scandinavie, le Japon, l'Italie, le Guatemala, l'Australie, la Colombie et le Brésil.

Il n'a pas été possible de dresser la liste des positions pour l'année ce mois-ci parce que le changement de la computation en devises locales au lieu du dollar demande un travail considérable de comptabilité, outre une étude approfondie et une analyse soigneuse avant qu'il soit possible de faire un calcul exact pour le pourcentage.

Bien que la campagne du quatrième trimestre soit dédiée à M. Seidelman, il a redédié celle-ci aux hommes en campagne. "Je sais que les hommes et leurs chefs tendront tous leurs efforts pour obtenir les meilleurs résultats possibles pendant le dernier trimestre," a-t-il expliqué, "parce qu'ils se rendent compte que leur place pour l'année en sera affectée. Le fait que la campagne a été dédiée en mon honneur n'est qu'un simple incident. En réalité, les légionnaires combattent pour eux-mêmes, pour leurs directeurs et pour l'honneur de leur propre division."

Nous vous souhaitons à tous le meilleur succès!

TROIS nouveaux membres ont été ajoutés au conseil d'administration de Paramount à une séance récente. Ce sont: John Hertz, président d'une importante compagnie de taxis; Albert D. Lasker, président d'une des plus grandes agences de publicité aux Etats-Unis; et William Wrigley, Jr., président d'une compagnie qui fabrique le "chewing gum" que l'on mâche dans le monde entier. Commentant sur ce choix, M. Adolph Zukor a déclaré: "L'habileté dont ces Messieurs ont fait preuve dans les entreprises qu'ils dirigent, aidera considérablement notre compagnie dans ses problèmes de publicité et de commercialisation."

NOUVELLES PARAMOUNT

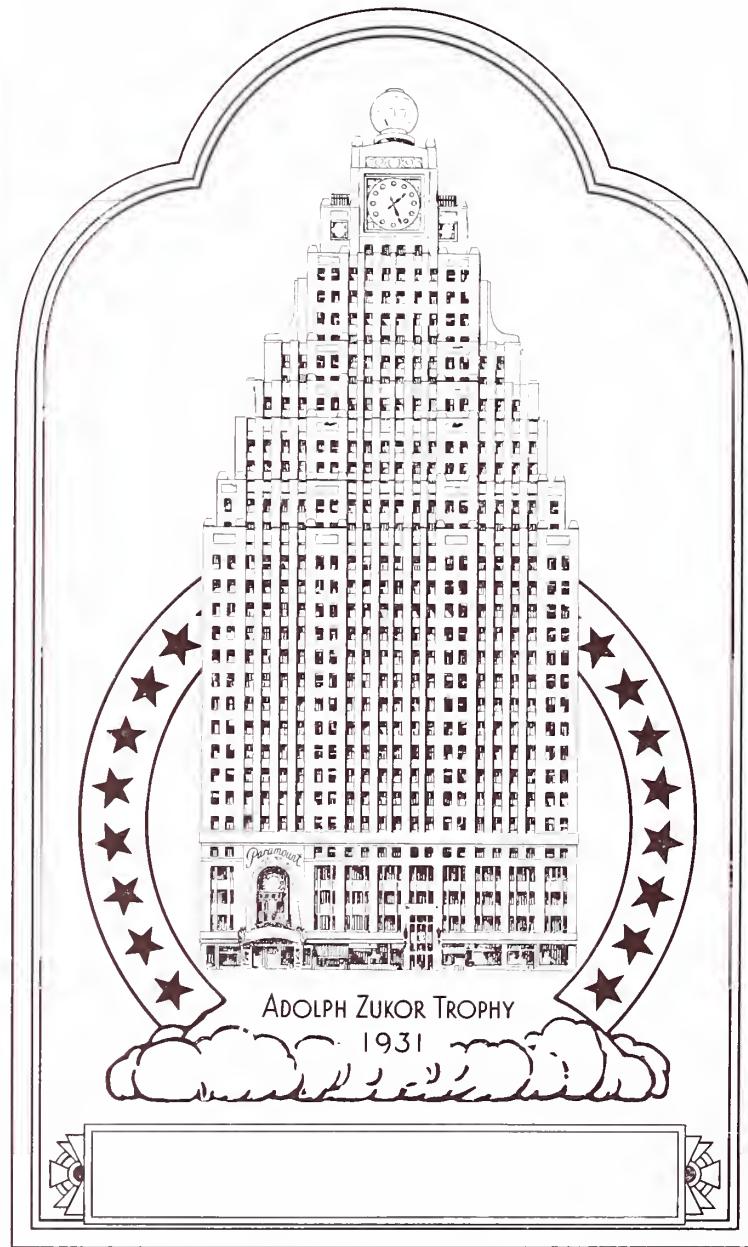
PARAMOUNT a gagné trois des neuf prix attribués par l'Académie des Arts et Sciences du Cinéma, pour le meilleur accomplissement cinématographique de l'année écoulée. Le choix des lauréats est fait annuellement par les membres de l'Académie, lesquels votent par lettre, et est tombé cette année sur Norman Taurog, comme le plus éminent directeur de l'année pour sa mise en scène de "Skippy"; Floyd Crosby pour ses accomplissements photographiques dans "Tabu"; et Paramount pour le meilleur travail dans la reproduction sonore. Cette année les prix ont été décernés en présence de 1.500 des personnalités d'avant-plan d'Hollywood aussi bien que des leaders dans la vie nationale, régionale et civique. A la tête de ces personnalités se trouvait Charles Curtis, vice-président des Etats-Unis, qui assista au brillant dîner de l'Académie. M. C. Levee est président de l'Académie ainsi que directeur gérant des studios Paramount de la côte ouest.

* * *

TOUT aussi jeune et beau, aussi moderne et à la page que le jour où pour la première fois il ouvrit ses portes aux bruyantes foules newyorkaises, le Paramount Theatre sur Broadway a célébré son cinquième anniversaire pendant le mois de novembre par des fêtes de gala. Les foules enthousiastes qui participèrent à ces célébrations en furent récompensées par le luxe du programme sur la scène aussi bien que sur l'écran, car le spectacle valait plusieurs fois le prix des places. "Rich Man's Folly," avec George Bancroft, était le film d'attraction et a été trouvé un choix de premier ordre.

* * *

ACCEDANT à de nombreuses requêtes reçues de territoires latins, M. Seidelman annonce les débuts du premier film d'actualité 100 pour cent espagnol, qui sera accompagné d'une voix espagnole au lieu de la voix anglaise comme c'était le cas jusqu'à présent. La première édition espagnole a déjà été envoyée aux bureaux intéressés. Afin de compenser le coût supplémentaire de cette innovation, ce film d'actualité doit être loué à un prix plus considérable, mais on pense que les théâtres seront disposés à payer un peu plus en raison de l'effet que cette amélioration aura sur le guichet.



WHO WILL WIN IT?

This is a reproduction of the design for the 1931 contest trophy. Visualize the building, which will be raised, in silver; the plaque in gold with a silver border; trademark and lettering as well as the inscription also in gold; and you will have a pretty good idea of what it will look like when finished. It's worth fighting for!

PARAMOUNT WINS 3 ACADEMY AWARDS!



PRIZE-WINNING PHOTOGRAPHY!

This scene from "Tabu" is a typical example of Floyd Crosby's praiseworthy and prize-winning camera work throughout the picture. No one will deny that in this case the photography definitely enhances the entertainment value of the film.



A SOUND ASSET!

This is one of the many sound-recording trucks in use at our studios. Paramount uses the Western Electric system. Judging by the award, our sound experts and technicians are the best in the industry.

PARAMOUNT captured three of the nine awards voted by the Academy of Motion Picture Arts and Sciences for the best film achievements of the past year.

The awards, which consist of gold statuettes of merit, are made annually by Academy members, who ballot by mail, and resulted in the selection of Norman Taurog as the year's outstanding director for his work on "Skippy"; Floyd Crosby for his photographic efforts in "Tabu"; and Paramount for achieving the best sound reproduction.

This year the honors were announced in the presence of 1,500 of the film capital's foremost personalities as well as leaders in national, state and civic life, who attended the brilliant Academy dinner at Hollywood's Biltmore Hotel on November 10.

The chief guest of honor was Charles Curtis, Vice-President of the United States, who was one of the principal speakers. Speeches were also made by Will H. Hays, president of the M. P. P. D. A., Louis B. Mayer, production executive of M-G-M's studio, and M. C.



DIRECTORIAL WINNER!

Norman Taurog won the Academy's directorial award for his work on "Skippy." He is now making "Sooky," with the same cast.

Levee, executive manager of our West Coast studios, who presided at the dinner as the new president of the Academy.

Incidentally, this is the second year Paramount has won the honors for best photography, the award last year going to Rucker and Vanderveer for their cinematographic achievements in "With Byrd at the South Pole."



NOTABLES AND PRIZE WINNERS AT ACADEMY AWARDS DINNER!

This photo shows some of the notables who were present at the Academy banquet. Front row left to right: Louis B. Mayer of M-G-M; Dolly Gaun, sister of Vice-President Curtis; Marie Dressler, winner of the actress' award; Vice-President Charles Curtis; Lionel Barrymore, winner of the actors' award; Mabel Walker Willebrandt, former assistant United States attorney general; James Ralph, Jr., Governor of California; and Norman Taurog, winner of the directorial award. Note the prize statuette in front of him. Directly back of Barrymore is M. C. Levee, new president of the Academy and executive manager of the Paramount West Coast studios. Other distinguished guests among the 1,500 who were present included Will H. Hays, president of the Motion Picture Producers and Distributors Association; George Arliss, winner of the 1930 actors' award; and Norma Shearer, winner of the 1930 actress' award. Not only was this banquet the most brilliant of its kind, but it was easily the greatest social event Hollywood ever staged.

The BEST are yet to come . . .

If good product is the life blood of this business—and every one admits it—then theatres playing Paramount's top-notch pictures during the next six months are in for a steady siege of flourishing prosperity. Never in our entire history have our studios turned out so many BIG productions in a similar given period of time. Certainly no other company can point to such a powerful line-up as the coming Paramount attractions. The six best sellers listed below are merely a sample of the GIANT ENTERTAINMENTS headed for the box office. Think of those other



SHANGHAI EXPRESS

Glamorous Marlene Dietrich directed by the gifted Josef von Sternberg in a smashing drama of modern revolutionary China. Front page stuff. Red-hot entertainment. As timely as tomorrow's weather report. With a swell cast headed by Clive Brook, Anna May Wong, Warner Oland, Louise Closser Hale and Eugene Pallette. You haven't seen Dietrich at her magnificent best until you've seen her in "Shanghai Express."



DR. JEKYLL and MR. HYDE

A filmmasterpiece with a million dollar title and a ready-made audience. Thrilling tale of horror with Fredric March giving the greatest performance of his career in the dual role. Superbly directed by Rouben Mamoulian, from Robert Louis Stevenson's world-famous novel. Miriam Hopkins and Rose Hobart topping the grade-A cast. A smash hit that will make box office history! One of the potential prize-winners of 1932!



LADIES of the BIG HOUSE

Inside story of life in prison from the woman's side. Written by a life-term convict. A poignant human document that grips the emotions like a vise. Produced on a big scale with a corking cast—Sylvia Sidney, Wynne Gibson, Gene Raymond and George Barbier. Here's a picture that will stir up plenty of talk because it gives the low-down on present-day prison conditions. It's made to order for word-of-mouth advertising.

.... all are BIG-MONEY champs

BIG-MONEY champs that will corral record crowds and shoot grosses sky-high—naturals, like Chevalier's "One Hour With You" and "Love Me Tonight," both with Jeanette MacDonald, and both either supervised or directed by Lubitsch; "The Miracle Man" with an historic box office reputation; and Schoedsack's made-in-India sensation, "Lives of a Bengal Lancer." No wonder exhibitors are thanking God for Paramount! Now, more than ever before, they appreciate the dollars and sense value of tying up with the one dependable source of supply in the industry!

THE MAN I KILLED

A Lubitsch special in the full sense of the word. And three big stars—Lionel Barrymore, Nancy Carroll and Phillips Holmes—who vie with each other for acting honors. It's a powerful story of elemental love and hate that begins where "All Quiet on the Western Front" left off. This is the first dramatic production Lubitsch has made in sound and he has turned out an 18-karat blue-ribbon winner.



SOOKY

The great sequel to "Skippy" and the answer to exhibitors' prayers. Made by the prize-winning director, Norman Taurog, with the all—"Skippy" cast of favorites including Jackie Cooper and Robert Coogan. Not only more entertaining than its predecessor, but sure to be a bigger and better box office attraction because able to capitalize on the "Skippy" reputation. One thing is certain: it's a picture for the whole family.



TOMORROW and TOMORROW

Highspot of Ruth Chatterton's career. The outstanding dramatic hit of Broadway transferred to the screen with all the directorial skill of Richard Wallace. Paul Lukas and Robert Ames furnishing a contrast in romantic leading men. Every man and woman, every husband and wife will want to see this picture because it has a new angle on the old love triangle. And it's a production that spells "class" with a capital C.



LA SPAGNA E ALLA TESTA DEL CONCORSO!

AL momento in cui il corso "Banner Year" entra sul "sentiero che conduce a casa" parecchi "cavalli focosi" fra le divisioni fanno bella mostra di sé quali potenziali vincitori. Infatti, i risultati, come appaiono in altra pagina, dimostrano che c'è stato un movimento generale in tutti gli uffici. Molte delle divisioni che completarono il concorso del terzo trimestre vicino alla metà stanno ora al fondo e viceversa.

Sebbene i "Mattatori" di Spagna si siano comportati eccellentemente sino ad ora, il loro salto all'avanguardia indica che essi non sono soddisfatti di finirla col sorpassare il 100%, ma che sono determinati a vincere il trofeo del quarto trimestre, se possibile. Il Sig. Messeri ha buon diritto di sentirsi orgoglioso dei suoi ragazzi, perché in ottobre essi hanno incassato una entrata linda che ha superato ben del 70% quella del mese corrispondente dell'anno scorso.

La Spagna ha un pericoloso rivale in Porto Rico, che è il più grande eroe di questo mese a ragione del fatto che i legionari del Sig. Donohue fecero i più grandi affari in tutta la loro storia nel mese di ottobre. Se si possono tenere a galla, i risultati del mese prossimo possono trovarli primi, perché la differenza che li separa dai "Mattatori" è veramente lieve.

Un altro forte competitor per gli onori del quarto trimestre è la Germania, che ha fatto il triplice di affari quest'ottobre di quanti ne fece l'ottobre scorso. E in vista delle condizioni locali, questo risultato è fenomenale.

Il salto non plus ultra del mese è stato fatto dalla Latvia, che è saltata dal ventitreesimo al quarto posto. Fra le altre nazioni che hanno notevolmente migliorato le loro posizioni sono degne di nota la Gran Bretagna, l'Argentina, la Scandinavia, il Giappone, l'Italia, il Guatemala, l'Australasia, la Colombia e il Brasile.

Non è stato ritenuto pratico di elencare questo mese i risultati annuali perché lo scambio dal dollaro in moneta locale richiede un grande e dettagliato lavoro di computisteria, che esige uno studio accurato ed una minuziosa analisi prima che si possa addivenire alle cifre giuste ed alle percentuali corrette.



"ONCE A LADY"

The gentleman on the extreme left is not a member of the cast, but the new radio sensation, Bing Crosby, who appeared in the stage show that week. The other two, who are looking with mixed emotions at Ruth Chatterton, are Ivor Novello and Geoffrey Kerr. Cartoon by Hoffman in the "New York American."

Sebbene la campagna pel quarto trimestre è "Per Mr. Seidelman," egli l'ha rededicata agli uomini nel campo. "Io so che tutti i componenti del campo e delle file faranno il massimo sforzo per fare la migliore comparsa possibile durante quest'ultimo trimestre," egli ha spiegato "perché essi si rendono conto appieno che ciò eserciterà una notevole influenza sulla loro posizione dell'annata. Il fatto che la campagna è stata nominata in mio onore non è che un incidente. In realtà i legionari stanno combattendo per sé medesimi, per i loro direttori e per l'onore delle loro proprie divisioni."

Il che equivale ad un augurio per la miglior buona fortuna a voi tutti!



"WHAT'S IN A NAME?"

Frances Dee was recently honored by the Southern California Flower Show, which named an orchid after her. She is shown above christening the rare blooms held by Charles H. Seward, president of the Pasadena Chamber of Commerce. The "Frances Dee Orchid" is a member of the Odontoglossum family, (no foolin') it's flesh red and purple in color and requires seven years to grow.

DI INTERESSE PARAMOUNT

TRE nuovi membri sono stati aggiunti al Consiglio di Direzione della Paramount ad una recente seduta. Essi sono John Hertz, capo di una grande corporazione di tassametri; Albert D. Lasker, presidente di una delle più grandi agenzie di reclame d'America; e William Wrigley, Jr., capo di una ditta che fabbrica la gomma da masticare, in vendita in tutto il mondo. Nel commentare la loro elezione, Adolph Zukor si è espresso nei termini seguenti: "L'abilità dimostrata da questi uomini nelle intraprese con cui sono stati connessi fino ad ora dovrebbe essere di grande aiuto alla nostra compagnia per la soluzione dei suoi problemi di smercio e di reclame.

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La Paramount si è guadagnata tre dei nove premi votati dall'Academy of Motion Picture Arts and Sciences pei migliori prodotti cinematografici dell'anno scorso. Le scelte vengono fatte annualmente dai membri dell'Accademia, che votano a mezzo posta, col risultato che Norman Taurog venne scelto come il più prominente direttore dell'annata, per la sua direzione di "Skippy"; Floyd Crosby per essere riuscito nella difficile impresa fotografica di "Tabu"; e la Paramount per il miglior lavoro nella riproduzione acustica. Quest'anno i premi sono stati conferiti alla presenza di ben 1.500 delle personalità più spiccate di Hollywood, come pure di pionieri nella vita civica, statale e nazionale, con a capo Charles Curtis, Vice-Presidente degli Stati Uniti, che presenziò al brillante Convito dei Premi dell'Accademia. Presidente dell'Accademia è M. C. Levee, direttore esecutivo dei teatri cinematografici Paramount della Costa del West.

* * *

COL suo aspetto sempre fresco e magnifico, tanto moderno e pieno di buon gusto come il primo giorno in cui aprì i suoi battenti alle acclamanti folle New Yorkesi, il Teatro Paramount al Broadway ha celebrato il suo quinto anniversario durante il mese di Novembre con una festa di gala di ricorrenza. Le folle entusiastiche che cooperarono alla celebrazione del teatro furono ricompensate con un programma di lusso sul palcoscenico come



"TOUCHDOWN!"

After enjoying the game—pardon, we mean picture—Irving Hoffman, the artist, put pen to paper and sketched Jack Oakie, Peggy Shannon and Richard Arlen, who score a touchdown with their acting in this football film classic.

anche sullo schermo, che valeva più volte il biglietto di ammissione. "Rich Man's Folly," con George Bancroft a primo attore, ne è stata la cinematografia di attrazione e si è dimostrata come la scelta ideale.

* * *

ADERENDO alle molteplici richieste ricevute dai territori dell'America Latina, Mr. Seidelman annuncia la inaugurazione della nuova pellicola notiziaria, spagnola al 100%, che avrà la voce esplicativa fuori schermo delle Notizie Paramount in spagnolo, anziché in inglese come fatto finora. La prima edizione spagnola è già stata inviata a tutti gli uffici che godranno di questo cambiamento. Per giustificare il maggior costo di questa intrapresa, questa pellicola notiziaria dovrà esser venduta ad una maggiore rata d'affitto, ma si anticipa con fiducia che i teatri saranno ben lieti di sottostare a quest'altra spesa in vista del suo certo richiamo al botteghino.

* * *

PER la prima volta in molti mesi, il Teatro Paramount di New York ha dovuto ripetere un film per la seconda settimana. La produzione era "Touchdown," una storia di football, con in prima fila Richard Arlen, Jack Oakie, Peggy Shannon e Regis Toomey. Questo film ha superato il record d'incassi fine settimana a questo teatro per l'anno in corso e i battenti dovettero essere aperti alle nove e mezza ogni mattina per permettere agli spettatori di entrare. Non solo la critica cinematografica, ma la stampa sportiva dei giornali l'hanno pronunziato il migliore film di football che sia mai uscito da un teatro cinematografico.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



MODERNISTIC POSTER!

This Swedish poster on "The Smiling Lieutenant" is a fine example of the modernistic technique employed by Viking artists.

CHEVALIER FILM HAILED THRUOUT SCANDINAVIA

THE following review excerpt from a local newspaper, "Uusi Suomi," is typical of the praise showered on "The Smiling Lieutenant" in Helsingfors, Finland, where it played at the Bio-Bio Theatre:

"One can hardly believe that we are living in hard times when one happens to wander towards the Bio-Bio, where the long standing lines prove that people have money, if only the motion picture theatres can offer what the public desires. Only seldom have I laughed so heartily as I did during the showing of 'The Smiling Lieutenant'."

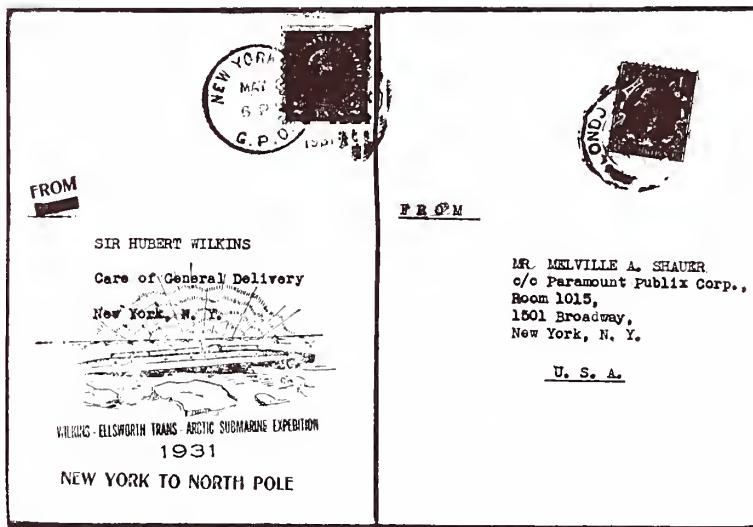
Incidentally, one of the factors that contributed importantly to the film's impressive success in Scandinavia is the fine publicity build-up the Vikings gave it. For instance, "Lektyr," one of the most influential weekly magazines, with a circulation of more than 300,000, was persuaded to run the story with pictures, in a recent issue, for a three-page spread.

BIG CAMPAIGN TO EXPLOIT "TRAGEDY" IN AUSTRALIA

IN announcing that "An American Tragedy" will be released in Australia early in 1932, John W. Hicks, Jr., managing director, made it clear that the picture will be exploited in advance on a tremendous scale. It will be backed by a mammoth newspaper advertising campaign in each capital city, extending over a period of three weeks. Plans are already underway for publicity and exploitation drives to supplement the advertising. No possible avenue of merchandising will be overlooked, according to Mr. Hicks, in creating an audience for the production prior to its release.

"SMILING LIEUTENANT" AUSTRALIAN SENSATION!

PARAMOUNT'S "Siamese Twins" of box office prosperity—Ernst Lubitsch and Maurice Chevalier—added to their laurels when "The Smiling Lieutenant" opened at the Capitol Theatre, Melbourne, on September 26. The production immediately jumped into the S.R.O. class, and gives every indication of establishing new records for receipts, attendance and length of run. James L. Thornley, general manager of the theatre, reports that the audience reaction to the film was nothing short of sensational, and that the newspaper reviewers raved about it like a bunch of hired press agents. The success of the picture in Australia follows closely upon the heels of its triumph in England, Germany and Scandinavia. Soon the whole world will be saluting "The Smiling Lieutenant"!



MEMENTO OF THE WILKINS EXPEDITION!

The submarine, *Nautlius*, which bore Sir Hubert Wilkins and his brave crew within a few hundred miles of the North Pole, also carried considerable mail, among which was a letter for Mel Shauer. Mailed in New York last May, it was finally delivered in October, after a hazardous trip to the Arctic and back.



THEY HELPED EXPLOIT "MARIUS" IN PARIS!

This is the "Maurin Republic" delegation visiting the Colonial Exposition at Vincennes. The story of this merry gang, which was brought to Paris from Marseilles in the interests of the showing of "Marius," is told in the adjoining column.



PARAMOUNT TABLOID!

This is a reproduction of the front page of the 4-page tabloid newspaper issued by our Budapest office on "The Smiling Lieutenant." Thousands of these were distributed prior to the local premiere.

PARIS AGOG OVER GREAT "MARIUS" CAMPAIGN

NOT a little of the instantaneous success of "Marius" at the Paramount Theatre in Paris, of which we told you in last month's issue, was due to the spectacular exploitation campaign conducted in its behalf by our Gallic go-getters.

To understand clearly why they did what they did, it must be explained that, when the play, from which the film was adapted, made its stage debut, Marcel Pagnol, the author, was attacked by many newspapers as having written a spiteful satire on the inhabitants of Marseilles, the French harbor, where the story of "Marius" is laid.

To settle the argument, and stimulate interest in the film premiere, it was decided to have the production judged by a group of Marseillais in Paris. A delegation of the "Maurin Republic," a well known Marseilles organization, was invited and brought to Paris in several busses, which were plastered with posters and banners announcing the purpose of the visit.

These Marseillais were received by members of various Paris societies. A private preview of "Marius" was held for this invited audience, which was followed by a special luncheon at a famous Montmartre restaurant. David Souhami, managing director, presided at this luncheon, which was attended by members of the press as well.

Newspapers and trade magazines gave the stunt generous write-ups and described in detail the doings of the Marseillais during their three day stay in Paris.

This is the type of original showmanship that deserves a double-barreled salvo of applause!

PARAMOUNT NACHRICHTEN

ANLAESSLICH der letzten Sitzung des Finanzausschusses der Paramount wurden drei neue Mitglieder eingeführt und zwar John Hertz, Präsident der grössten Taxigesellschaft in den Staaten; Albert D. Lasker, Leiter einer der bedeutendsten Reklame-Agenturen Amerikas, sowie der bekannte Kaugummikönig William Wrigley Jr. Die Beteiligung dieser amerikanischen Industriegrössen begründete Adolph Zukor mit folgendem Ausspruch: "Die Umsicht und Tatkraft, welche diese Magnaten in ihrem bisherigen Wirkungskreis an den Tag gelegt haben, wird sich auch für unsere Produktionsprobleme von grosser Wichtigkeit erweisen.

* * * *

VON den neun Prämien, welche die Akademie für Filmkunst und Wissenschaft den besten Filmwerken des vergangenen Jahres zuerkannte, entfielen drei auf Paramount. Die diesjährige Wahl der Akademie Mitglieder resultierte in Norman Taurog's Ernennung zum besten Regisseur des Jahres mit Hinweis auf seine bewunderungswürdige Kreierung von "Skippy." Ein zweiter Preis wurde Floyd Crosby für seine künstlerische Photographie von "Tabu" zuerkannt. Ausserdem erhielt die Paramount einen Preis für die beste Tonwiedergabe. Die diesjährige Preisverteilung fand in Gegenwart von 1,500 Hollywood Persönlichkeiten, Staatsmännern und Führern aller Industrien statt. Unter den Geladenen befand sich der Vizepräsident der Vereinigten Staaten, Charles Curtis, welcher auch dem anschliessenden Diner beiwohnte. M. C. Levee, der Präsident der Akademie, ist ein Vorsitzender des Hollywooder Paramount Ateliers.

* * * *

IN Amerika wächst alles zu riesenhaften Dimensionen an. Immer wieder erstehen neue modernere, schönere und grössere Wolkenkratzer, Hängebrücken und Tunnels, und es ist daher eine Genugtuung feststellen zu können, dass das New York Paramount Theater, welches im Monat November seinen fünften Geburtstag beginnt, noch immer genau so geschmackvoll, märchenhaft schön und up-to-date ist wie vor fünf Jahren, als es seine Pforten den New Yorkern zum ersten Male erschloss. Die Zuschauerscharen, welche dem Paramount Theater während der



A TRENCH ARCHITECT!

That's what Hollywood calls Karl Lohansen, former German officer, who supervised the construction of trenches for "The Man I Killed." Shown above with Phillips Holmes and Tom Douglas.

Jubiläumswöche einen Besuch abstatteten kamen auf ihre Kosten und waren von dem grossartigen Bühnen- und Filmprogramm begeistert. Es wurde "Rich Man's Folly" mit George Bancroft in der Starrolle gezeigt. Ein kolossaler Film, der Bancroft wieder in seiner alten kostlichen Stärke zeigt.

* * * *

Mr. Seidelman gab unlängst bekannt, dass auf Wunsch der Spanisch sprechenden Länder nunmehr eine 100% spanische Wochenschau hergestellt wird, die, anstatt von einem unsichtbaren englischen Conférencier begleitet zu werden, nunmehr von einem spanischen Redner besprochen wird. Die erste Ausgabe dieser neuen spanischen Wochenschau ist bereits den von dieser Änderung betroffenen Filialen zugegangen. Da sich der Selbstkostenpreis für diese Wochenschau erhöht, wird sich die Lehmiete dementsprechend verteuern. Es wird jedoch mit aller Bestimmtheit angenommen, dass die Theaterbesitzer in den Spanisch sprechenden Ländern gewillt sind eine erhöhte Wochenschau-Miete zu zahlen, da ihnen mit dieser Ausgabe der Wochenschau bedeutend geholfen ist.

* * * *

DAS New York Paramount Theater konnte in diesem Monat einmal wieder seit langer Zeit einen Film eine zweite Woche auf seinem Programm beibehalten. Der Film "Touchdown," ein Fussball Sujet mit Richard Arlen, Jack Oakie, Peggy Shannon und Regis Toomey in den Hauptrollen, brach den Wochenend Besucherrekord des Jahres.

SPANIEN FUEHRT IM WETTBEWERB

WAEHREND sich der 'Banner Jahr' Kontest seinem Ende nähert, versuchen die Teilnehmer nochmals unter Aufbietung aller Kraft ihre Stellungen zu verbessern. Die Stände, welche auf einer anderen Seite zum Abdruck gelangten, beweisen, dass eine jede Filiale zum Endspurt rüstet. Einige Abteilungen, die bei Beendigung des dritten Quartals die Führung übernommen hatten, zählen in diesem Monat zu der Nachhut, während andere Filialen sich überraschend emporgearbeitet haben.



DOGGONE GOOD BUSINESS!

Robert Coogan, now playing in "Sooty," opens a dog parking station at the studio for pets refused admittance to the cafe. Robert will donate his profits to the local Community Chest.

sein Herz an der Trophäe des Endquartals verloren hat ist Deutschland. Es gelang Mr. Schaefer im Monat Oktober dreimal so gute Geschäfte zu tätigen wie im gleichen Monat des vorigen Jahres. In der Tat eine phänomenale Leistung wenn man bedenkt, dass gerade Deutschland furchtbar unter den augenblicklichen Verhältnissen zu leiden hat!

Den sensationellsten Vorsprung dieses Monates aber machte Lettland, indem es von der 23. zur 4. Stelle vörückte. Andere Filialen, welche ihre Stellungen erheblich verbesserten, sind Grossbritannien, Argentinien, Skandinavien, Japan, Italien, Guatemala, Australasien, Colombia und Brasilien.

Spanien hat jedoch einen gefährlichen Rivalen und zwar Porto Rico. Mr. Donohue schloss im Monat Oktober die bedeutendsten Geschäfte seit dem Bestehen seiner Filiale ab. Sollte es Porto Rico gelingen noch einen Monat so weiter zu arbeiten, so hat diese Filiale alle Aussicht, die Führung des Wettbewerbes zu übernehmen, denn der Vorsprung, den die "Matadore" über Porto Rico haben, ist nur minimal.

Ein anderes Land, welches



CHEVALIER IN CARICATURE!

Es ist leider in diesem Monat ein Ding der Unmöglichkeit die genauen Jahresstände bekannt zu geben. Die Umrechnung von den fremden Währungen erfordert ein eingehendes Studium und wir sehen daher in diesem Monat von der Veröffentlichung irgend welcher Zahlen und Prozentsätze ab.

Auf Mr. Seidelman's Wunsch hin ist der Name des Kontests, welcher ursprünglich "Für Mr. Seidelman" lautete, geändert worden und zwar heisst die Parole nunmehr "Für alle Legionaire," denn Mr. Seidelman ist der Ansicht, dass "ein jeder Legionair doch letzten Endes sein Aeusserstes tut, damit seine Filiale den höchsten Prozentsatz des Jahres erntet. Die Tatsache, dass das letzte Vierteljahr nach mir benannt worden ist bedeutet gar nichts, denn die Legionaire kämpfen doch in Wirklichkeit nicht für mich, sondern für sich selbst, für ihre Manager und die Ehre ihrer Filiale."

Unsere besten Wünsche begleiten einen jeden Legionair!

"LAS ROCAS DE PORT-SAÍD"



¡UN FILM GRANDIOSO!

Port-Saïd, la Babel moderna, allí donde las gentes de oriente a diario se codean con las de occidente sin jamás llegar a darse, sinceras, las manos, sirve de exótico escenario al magnifico esfuerzo de dos jóvenes corazones por librarse de la cadena de trágicos acontecimientos con que el destino los aherroja. Ricardo Nuñez debutó en las parlantes en esta película hablada en español. Renée Herivel, Marcel Vallée, Jean Worms y Oskar Homolka son los otros protagonistas.



VAN ALGEMEEN PARAMOUNT BELANG

DE volgende drie nieuwe leden zijn toegevoegd aan den Raad van Commissarissen: John Hertz, directeur van een groote taxi onderneming; Albert D. Lasker, directeur van een der grootste advertentie bureaus in Amerika; en William Wrigley, Jr., directeur van een bekende kauwgummi fabriek. Over hunne benoeming had de Heer Adolph Zukor het volgende op te merken: "De bekwaamheid door deze mannen aan den dag gelegd in de ondernemingen waarin zij tot nu toe werkzaam waren, komt onze maatschappij ten goede bij het uitwerken onzer advertentie en markt problemen."

* * *

PARAMOUNT verkreeg drie der negen prijzen, uitgeloofd door de Academie van Film Kunsten en Wetenschappen voor de beste prestaties op film gebied in het afgelopen jaar. De leden der Academie, die per brief stemmen, kozen Norman Taurog, als de beste regisseur van het jaar voor zijn uitmuntend werk met "Skippy"; Floyd Crosby voor zijn photographische opnamen in "Tabu"; en Paramount, als de film maatschappij, die het beste klankwerk in films levert. (Geen beter sound dan Paramount). De prijzen werden uitgereikt in tegenwoordigheid van 1500 Hollywood sterren en notabelen, waaronder Charles Curtis, Vice-President der Vereenigde Staten, die het schitterende diner der Academie bijwoonde. De President der Academie is M. G. Levee, directeur der ateliers van Paramount, in Hollywood.

* * *

HET Paramount theater, even mooi, frisch en modern als toen het zijn deuren voor het publiek openstelde, vierde in November van dit jaar zijn 5-jarig jubileum, met een gala verjaarsfeest. De bezoekers, die voor deze gelegenheid het Paramount theater bestormden, werden beloond door een luxe voorstelling op het toneel en op het scherm. "Rich Man's Folly" met George Bancroft in de hoofdrol, bleek een ideale keuze als de hoofdschotel van het welverzorgde programma.

* * *

GEVLG gevend aan verschillende verzoeken van de Zuid-Amerikaansche Paramount directies, heeft de Heer Seidel-



BETTER THAN EVER!

That's the consensus of opinion among fans and critics who have seen George Bancroft in "Rich Man's Folly," the picture which brings him back to the screen after an absence of many months. And he is losing no time starting on his second production, "Through the Window," an original murder mystery story, with Kay Francis in the leading feminine role.

man besloten een 100% Spaansche nieuwsrol in omloop te brengen. De Engelsche verklarende tekst, vroeger gesproken in de Engelsche taal, wordt geheel en al vervangen door Spaansche gesproken verklaringen. De eerste editie van deze Spaansche nieuwsrol is reeds naar de verschillende Zuid-Amerikaansche kantoren gezonden. Ten einde in de grotere kosten tegemoet te komen, moet deze Spaansche nieuwsrol meer huur opbrengen, doch men verwacht, dat de theaters met den verhoogden prijs genoegen zullen nemen, daar een Spaansche nieuwsrol meer publiek zal trekken.

* * *

VOOR het eerst in vele maanden is een film in het Paramount theater in New York geprolongeerd. De film in kwestie was "Touchdown," een voetbal film, met Richard Arlen, Jack Oakie, Peggy Shannon en Regis Toomey. De film brak alle records en het theater moest elken morgen half tien geopend worden om de grote menigte toe te laten, die van de film kwam genieten. Zoowel de film recensenten als de sport schrijvers van de New Yorksche pers zijn van oordeel, dat dit de allerbeste voetbal film is, ooit vervaardigd.

SPANJE VOORAAN IN HET CONCOURS

DE stand in het vlaggejaar concours heeft een algehele omwenteling ondergaan, zoals men kan zien in een elders in dit blad gepubliceerd staatje. Het is thans meer dan ooit onzeker welke divisie met den prijs zal gaan strijken. Vele divisies, die zich bovenaan het percentage lijstje verdrongen bij het einde van het derde kwartaals concours, duikelden naar lagere regionen en vice versa.

Ofschoon de "Matadors" van Spanje zich tot nu toe flink geweerd hebben, blijkt uit hun sprong naar de eerste en eerste plaats, dat zij geenszins tevreden zijn met een eindcijfer boven pari, doch zij schijnen er alles op te zetten, om het vierde kwartaals concours te winnen. De Heer Messeri kan met recht trotsch zijn op zijn matadors, omdat zij in October van dit jaar 70% meer inbrachten dan in dezelfde maand van het afgelopen jaar.

Porto Rico, onder leiding van den Heer Donohue, is inmiddels een gevaarlijke concurrent van Spanje geworden, daar deze divisie in October meer zaken deed dan in enige maand sinds het bestaan van deze kleine, maar dappere divisie. Als ze zoo voortgaan, is het niet onmogelijk, dat Porto Rico No. 1 komt te staan in de volgende maand, omdat het



M. J. MESSERI

Managing director of Spain, which is leading the field in the race for 4th quarter honors.

verschil tusschen de percentages van Spanje en Porto Rico zeer gering is.

Een tweede mededinger naar de eerste plaats is Duitschland, dat drie maal meer zaken deed in October van dit jaar, dan in October 1930. Dit is phenomeaal, de economische en politieke condities van dit land in aanmerking genomen. Van de overige divisies, die hun respectievelijke posities aanmerkelijk verbeterd hebben, noemen wij, Groot Brittanje, Argentinië, Scandinavie, Japan, Italië, Guatemala, Australië.

Het bleek onpractisch deze maand een staatje op te maken van den stand der divisies in het jaar-concours, tengevolge van de omrekening van vreemd geld in dollars, hetgeen tijdrovend werk is en heel nauwkeurig moet geschieden om de juiste percentages te verkrijgen.

Ofschoon het vierde kwartaals concours "voor den Heer Seidelman" is, heeft hij het op zijn beurt opgedragen aan de legionnaires die er hard voor werken. "Ik weet, dat iedereen in onze organisatie zijn uiterste best doet, om dit jaar tot een zoo groot mogelijk besluit te brengen"— aldus de Heer Seidelman—"omdat zij ten volle beseffen, dat het vierde kwartaal van invloed is op den stand der divisies voor het geheele jaar. Dat het vierde kwartaal aan mij is gewijd is van ondergeschikt belang. In werkelijkheid strijden de legionnaires voor hun eigen divisies, voor hun directies en voor zichzelf."

Onze beste wenschen voor U allen.



IT WON'T BE LONG NOW!

And our Hollywood studios, represented by Judith Wood, are all set to welcome 1932. Judging by Miss Wood's smile, it looks as though it's going to be a Happy New Year, and that's what she wishes all you Paramountees of the Foreign Legion!

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



DOING THEIR BIT!

Richard Arlen and Regis Toomey, featured players in "Touchdown," autographed several footballs, which were raffled off in various theatres, the proceeds going to local unemployment committees.

CORKING TEASER SNIPES FOR "THE MAN I KILLED"

THE Home Office ad sales department has turned out some unusually arresting teaser snipes for the new Lubitsch picture, "The Man I Killed," which merit the attention of our foreign offices even though they may not be able to use them "as is," because of the language barrier. However, the idea is a good one, and should be adopted (as well as adapted) for local exploitation.

There are four different styles of these teasers, which are 14 x 21 inches in size, and very strikingly colored. Generously used in advance of the regular advertising campaign, these will set the whole town talking. These snipes are illustrated in the press book.



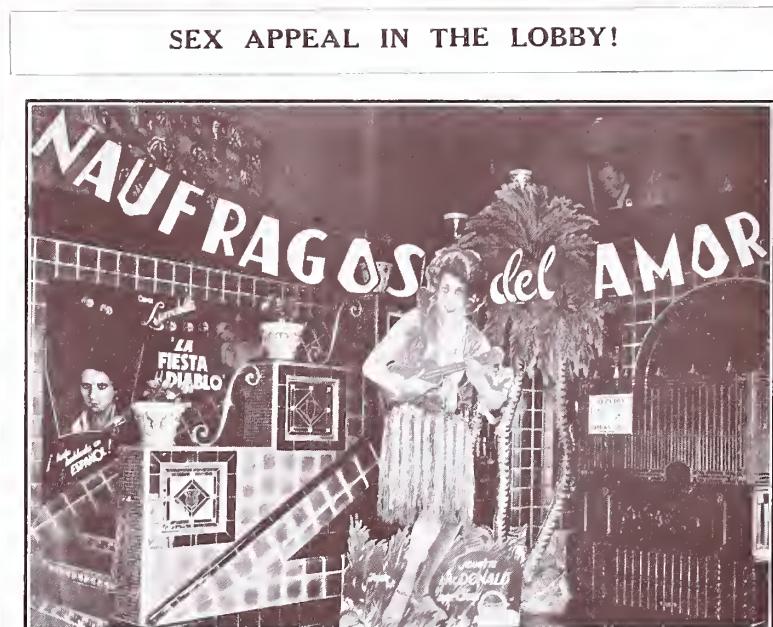
A HOLE IN ONE MEANT A FREE TICKET!

Another swell lobby stunt engineered by Mr. Ferrera for the Encanto Theatre to boost the showing of "Follow Thru." The natives succumbed to the lure of midget golf, their interest fanned by the offer of a free ticket to everyone who sank the ball on the first attempt. Many tried but few were successful!

"TO-DAY'S CINEMA" HAILS PARAMOUNT ENTERPRISE

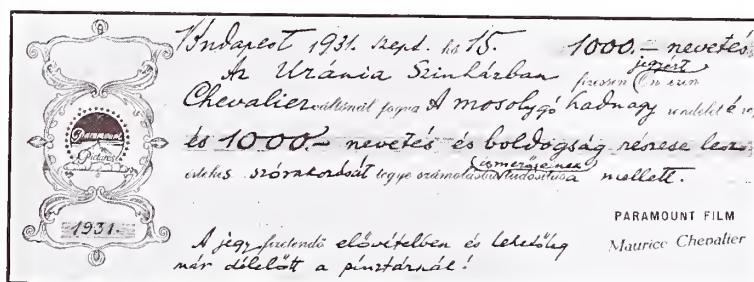
THE following excerpt from an editorial that appeared in the October 30th issue of "To-Day's Cinema," London tradepaper, is well worth calling to your attention. The editorial, which was headed "Paramount on Parade," referred not to the picture of that name but to the Paramount studios at Elstree. Here's what it had to say:

"The news, therefore, that Paramount are extending their production resources occasions no surprise. Particularly so in that Paramount—let it not be forgotten—were the first big American producers to open a production center in this country, which they did years ago at Islington. So that the new move is merely another example of the initiative and drive that characterize all this firm's activities. That the films to be produced will not be merely of the 'suitable for Quota purposes' the name of Paramount is itself a guarantee. Exhibitors will have yet a further array of worthy home-produced films to choose from."



A CUT-OUT THAT CUT UP!

That demon exploiter, Marian E. Ferrera, turned the Encanto Theatre lobby (Havana, Cuba) into a South Sea island oasis during the run of "Let's Go Native." The cut-out figure of Jeanette MacDonald, in a shredded wheat costume, was made to shake a wicked hip with the aid of a small motor.



A CHECK FOR A THOUSAND LAUGHS!

Heralds in the form of checks for a thousand laughs were distributed by our Budapest showmen on the occasion of the first-run showing of "The Smiling Lieutenant" in that city. They helped the exhibitor write a real fat check—and you can't laugh that off!

"VARIETY" SURVEY SHOWS PUBLIC'S FILM INTEREST

THE results of a recent survey conducted by "Variety" indicate that the public is more familiar with film notables than with any other prominent personalities in other fields of endeavor.

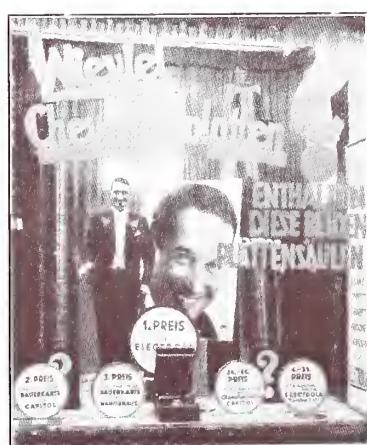
"Variety" submitted a list of 125 "great" names, which included actors, statesmen, editors, violinists, scientists, capitalists, etc., to a group of 200 people, chosen at random, for identification.

Out of the entire list, John Barrymore and Joan Crawford were the only ones correctly identified by the entire 200, and more of the movie personalities were correctly identified than any other public figures. All of which presupposes an intense and widespread interest on the part of the public in motion picture players and motion picture happenings.

GUESSING CONTEST AIDED "LIEUTENANT" IN BERLIN

A TIE-UP with Electrola, distributors of phonograph records, was one of the exploitation stunts that helped "The Smiling Lieutenant" break records during its simultaneous showings in two Berlin theatres.

The Electrola people put two huge piles of Chevalier song records in their show window and asked the public to guess the correct number. Sixty-five prizes, ranging from an Electrola phonograph to free theatre tickets, were offered for the best guesses. Judging from the number of guesses received, it seemed as if all Berlin took a chance!



IT KEPT 'EM GUESsing!

Practically everyone who passed by this Electrola show window in Berlin tried to guess the number of Chevalier records in the piles, and the picture benefitted!

Behind the Screen in

LUKAS ASSIGNED LEADING ROLE IN "NO ONE MAN"



PAUL Lukas has been assigned to the leading male role in "No One Man," soon to be produced under direction of Lloyd Corrigan with Carole Lombard playing the leading feminine role.

In "No One Man," film version of the novel by Rupert Hughes, Miss Lombard will appear in her first picture role since her marriage to William Powell. Her supporting cast will be headed by Ricardo Cortez, Juliette Compton, Frances Moffett, Marjorie Gateson, George Barbier, Virginia Hammond and Arthur Pierson.

"CLOUDY WITH SHOWERS," STAGE HIT, BOUGHT

"CLOUDY WITH SHOWERS," Thomas Mitchell's comedy hit of the current Broadway season, has been purchased by Paramount and is scheduled for early filming at the company's New York studio.

No cast or directorial assignments have been made to date.

MANY FRENCH FILMS IN WORK AT JOINVILLE

ENCOURAGED by the stunning success scored by "Marius" and other French pictures at the box office, our Joinville studios are rushing production on several other all-French films for which they have equally high hopes of success.

Harry Lachman is finishing up "La Couturiere de L'Univeille" by Alfred Savoir. The interesting cast includes Madeline Renaud, Armand Lurville, Pierre Blanchar, Jeanne Fusier-Gir, Billy Milton, Jean Gobet, Dock and Pierre Labry.

Leo Mittler is directing "Une Nuit a L'Hotel," with a big cast headed by Marcelle Romeo, Willy Rozier, Betty Stockfeld, and Jean Perier.

"Paris Je T'aime" (Paris, I Love You) is the title of a charming musical operetta by Albert Willemetz, now in the course of production under the directorial baton of Louis Mercanton. Raoul Mortetti supplied the incidental music. Roger Capellani is making an international version of this production for distribution outside French territories.

Karl Anton has started work on "Monsieur Albert." Among those who will appear in this picture are Betty Stockfeld, Edwige Feuillere, Charlotte Martens, Baranowskaia, Suzette O'Nil, M. Noel-Noel, Charles Carson and Hubert Daix.

Saint-Granier is whipping into shape the scenario of "Avec L'Assurance," which he will direct, assisted by Serge de Poligny.

CHARLIE RUGGLES, GENEVIEVE TOBIN AND ROLAND YOUNG TO SUPPORT CHEVALIER IN NEW PICTURE

THAT Maurice Chevalier in his next starring film, "One Hour With You," is to have one of the most interesting supporting casts in recent picture history became known today when announcement was made at Paramount's Hollywood studios that Charlie Ruggles and Roland Young will appear in leading roles in this forthcoming film

version of Lothar Goldschmidt's play, "Only a Dream." Ruggles and Young will head a supporting cast with Jeanette MacDonald, musical comedy favor-



"LOVE ME, LOVE MY DOG"

Maurice Chevalier was the reception committee for Jeanette MacDonald, when she arrived in Hollywood with her companion and protector, Captain, a large, shaggy English sheep dog. Smart, gentle and lovable, Captain is the only representative of his breed in Hollywood. He is less than a year old, really only a puppy, but weighs more than 100 pounds, and when he stands on his hind feet, he is taller than his mistress. Captain was presented to Miss MacDonald in London by the Old English Sheep Dog Association during her European concert tour.

ite, and Genevieve Tobin, well known for stellar roles on stage and screen, appearing in the leading feminine roles. A third feminine part will be enacted by Adrienne Ames.

Miss Mac Donald and Miss Tobin will also appear with Chevalier in the French version of "One Hour With You."

Samson Raphaelson is completing the screen play for the film, and Oscar Straus is writing the musical score with original song numbers being prepared by Leo Robin and Richard Whiting.

HOLMES, HOPKINS CAST IN "TWO KINDS OF WOMEN"

"TWO Kinds of Women," a film version of Robert E. Sherwood's Broadway play of modern metropolitan life, "This Is New York," will be produced with Phillips Holmes, Miriam Hopkins, Irving Pichel and Wynne Gibson heading an all-star cast.



Phillips Holmes

The picture will be directed by William C. de Mille from a screen play by Benjamin Glazer. The supporting cast includes Stuart Erwin, Vivienne Osborne, Larry Steers, Stanley Fields, James Crane, Josephine Dunn, Adrienne Ames, Claire Dodd, Kent Taylor and Robert Emmett O'Connor.

The film will show Miss Hopkins in a role radically different from any of her previous screen characterizations. She plays the daughter of a middle-western Senator, jeopardizing her father's political career when she falls in love with a Broadway playboy. Pichel plays the Senator; Holmes is the youthful spender.

18-YEAR-OLD HIGH SCHOOL GIRL GETS CONTRACT

A FORT WORTH high school girl, Florine McKinney, saw the realization of her hopes for a film career when she was signed to a long-term contract by the Paramount studios in Hollywood. A soprano voice and work in amateur theatricals brought her a screen opportunity.

A month before her scheduled graduation from Central High School in Fort Worth, the eighteen-year-old girl went to Hollywood last May with letters of introduction from her vocal teacher to casting directors. She succeeded in procuring interviews but, when no work was offered, she returned to Fort Worth after five weeks.

Entering high school again for her diploma this fall, she was at her studies when Paramount wired her an offer of a test, her voice and beauty being remembered when musical productions returned to favor. Arriving in Hollywood, she made two tests and signed a contract.

The only child of a Fort Worth druggist, she appeared in high school and Little Theatre plays there during the past two years and gave concerts throughout Texas, singing in English, Italian, French, German and Spanish.

A year ago, she won a scholarship to the American Conservatory of Music in Chicago and was preparing to enter that institution when her film offer came. She recently won the Fort Worth trials of the National Atwater Kent contest, but relinquished her chance in the state finals when she went to Hollywood last week. She also has done radio singing.

1931-32 SHORT FILM PRODUCTION FINISHED

THE curtain has been rung down on the Paramount 1931-32 short feature production program at our New York studio. Studio production for the past eight months has averaged from three to five short films each week, bringing the schedule to completion before the date originally set. Work on the 1932-33 program will begin shortly after the beginning of the new year. Among the prominent figures of stage and screen who have appeared in these shorts are Rudy Vallee, Burns and Allen, Tom Howard, Smith and Dale, Ford Sterling, Dane and Arthur, Al St. John, Johnny Burke, Ethel Merman, Billy House, Marjorie Beebe, Helen Kane, Solly Ward and George Dewey Washington.



FANTASTIC RAIL EQUIPMENT!

Camouflaged coaches and armored cars make up one of the strangest trains ever operated in California. It is the "Shanghai Express," assembled for Marlene Dietrich's picture, and it runs on various lines of the Southern Pacific System during the filming of the production. Thousands of players appear in the picture laid in modern China.

Paramount Studios



SCREEN'S CHINESE EXPERT GETS FIRST FILM ROLE

TOM GUBBINS, one of the best known and most interesting characters of Hollywood's film colony and an aide to directors in the production of more than 100 motion pictures during the last sixteen years, has been assigned his first role as an actor. He was selected by Josef von Sternberg, director, to portray the part of a Chinese officer in Marlene Dietrich's next starring picture, "Shanghai Express."

Gubbins has assisted in the production of nearly all of the pictures employing Oriental characters made in Hollywood in recent years. He is known as "the mayor of Los Angeles' Chinatown" and his jobs have been recruiting Oriental players, serving as technical adviser and acting as interpreter for directors. His film activities have been a side line to his regular business of importing and he is well known as a merchant.

Gubbins once lived eight consecutive years in China, has traveled extensively in the Far East and speaks several Oriental languages fluently.

PALLETTÉ, ROBERTI ADDED TO "DANCE PALACE"

AN interesting comedy triumvirate was formed for the cast of "Dance Palace" when Eugene Pallette was assigned a major role in this picture of romance in a public dance hall.

Pallette will combine his comedy talents with those of Jack Oakie and Lyda Roberti, Broadway comedienne, who recently arrived in Hollywood to make her screen debut. The comedy trio will appear in a cast headed by Miriam Hopkins and Charles "Buddy" Rogers.

JACK BUCHANAN HEADS IMPORTANT CAST IN "MAN OF MAYFAIR," THIRD PARAMOUNT BRITISH FILM

THAT our Elstree studios in London are determined to leave nothing undone that will enhance the quality and entertainment value of the Paramount British films is amply evidenced by the production value, resources and talent that have gone into the making of "Man of Mayfair," the third British picture to bear the Paramount trademark.

Jack Buchanan, who scored in Lubitsch's production of "Monte Carlo", heads the practically all-star cast, which includes Joan Barry and Warwick Ward. Louis Mervant directed the picture, which was adapted by Elliot Crawshay-Williams from May Edginton's popular "Saturday Evening Post" serial, "A Child in Their Midst."

The plot deals with the love af-

fairs of a happy-go-lucky English nobleman, whose romance with the star of a musical show involves him in all sorts of amusing complications with his family and friends.

The stage background offers plenty of opportunity for lavish settings, gorgeous costumes, tuneful music and charming choruses. Francis Mangan staged this "show within a show" and achieved some remarkable eye-and-ear effects. "Man of Mayfair" stands out as an entertainment de luxe!

Other Paramount British productions scheduled for making include "Service for Ladies," "Ebb Tide," Rudyard Kipling's famous story, "The Light That Failed," "The Man in Evening Clothes," "The Dressmaker of Luneville" and "Lily Christine" by Michael Arlen.



MANGAN STAGE SHOW IN BRITISH FILM!

The above scene from "Man of Mayfair" shows one of the five magnificent stage ballets designed and created by Francis Mangan and featuring the Mangan Tiller dancers. This elaborate show took place on a large revolving stage specially built in the studios. Inset left: Jack Buchanan. Inset right: Joan Barry.



A MILLION DOLLARS WORTH OF TALENT!

That's a very conservative estimate for this group of Paramount stars and featured players. Left to right, front row: Dorothy Tree, Sylvia Sidney, Vivienne Osborne, Claire Dodd, Marjorie Gateson, Carole Lombard, Wynne Gibson, Jerry Tucker, Eleanor Boardman, Juliette Compton and Frances Moffett. Back row, left to right: Russ Clark, Joel McCrea, Maurice Chevalier, Richard Arden, Fredric March, Jack Oakie, Charlie Ruggles, Eugene Pallette, Gene Raymond, Charles Starrett, John Breeden, Kent Taylor, Charles D. Brown, Allen Vincent and Stuart Erwin. There's at least another million dollars worth of talent missing from this photo.

RADIO SINGER APPEARS IN PARAMOUNT SCREEN SONG



Arthur Tracy

ARTUR TRACY, known to millions of radio listeners as "The Street Singer," makes his motion picture debut in a Paramount Screen Song built around "Russian Lullaby," one of Irving Berlin's greatest compositions. Those who listened to Tracy singing during production of this short were unanimous in declaring that he had the best recording voice ever heard at the studio. The subject matter makes this screen song a "natural" for the foreign market.

Speaking of screen songs, "Kitty from Kansas City," in which Rudy Vallee appears in person, is easily the best short that this radio and stage celebrity has ever made.

Another item of interest along these lines is that Cab Calloway and his negro Cotton Club orchestra have recorded their most popular song, "Minnie the Moocher" for a new Betty-Bimbo Talkie.

FRANCES DEE CAST IN "SECOND CHANCES"

FRANCES DEE has been assigned to a prominent role in "Second Chances," film version of a play by Lewis Beach, which is being produced under direction of Frank Tuttle.

The addition of Miss Dee to the cast gives "Second Chances" two leading women, Peggy Shannon having recently been given a leading role in this film in which Charles "Buddy" Rogers, Richard Bennett, Charlie Ruggles, Frances Starr, Allen Vincent, Mary Carlisle, Harry Templeton, Maude Eburne, and Grady Sutton have important parts.

TAUROG NAMED DIRECTOR OF "THE MIRACLE MAN"

NORMAN TAUROG, director of "Skippy" and now making "Sooky," has been assigned to the direction of Paramount's forthcoming modernized version of "The Miracle Man." He will direct an all-star cast headed by Sylvia Sidney, Tyrone Power, John Wray and Robert Coogan. (Note: Gary Cooper and Irving Pichel have been taken out of the cast.)

A ESPANHA AVANÇA NO CONCURSO!

SEM ter chegado ainda à vitoria final, pois o Concurso "Banner Year" só se encerrará no proximo mês, notavel foi a arrancada que algumas divisões estrangeiras levaram a cabo nos ultimos trinta dias. No entanto, algumas das divisões vencedoras no terceiro trimestre, estão hoje em plano inferior, tendo as menos vantajosas passado-lhes á frente.

Entre os que formam na primeira linha, estão os "Matadores," fogosos cruzadas de Espanha, que de um salto fenomenal se colocaram numa posição que, se outra divisão de lá não os desbançar, não ha força que se oponha á sua vitoria. Mr. Messeri deve a estas horas estar dando os cumprimentos aos seus triunfadores, que apresentaram em Outubro uma renda 70% mais alta do que em identico periodo do ano passado.

A Espanha tem entretanto um grande rival—é Porto Rico, que foi a divisão cuja quota mensal mais alto se elevou. Os legionarios de Mr. Donohue pôzeram toda a força no seu intento, e o resultado foi a esplendida demonstração de rendas de outubro ultimo. Se eles assim continuam, havemos de os ver em luta aberta com os "Matadores," pois a distancia que os separa não é grande, presentemente.

Outro potente contendor neste "fecha-fecha" do concurso é a Alemanha, cuja renda para outubro ultimo foi tres vezes maior que a de igual mês do ano passado. Considerando-se a dificuldade economica do país, os legionarios alemães merecem palmas!

O maior salto do mês coube a Latvia, que passou do degrau vigesimo-terceiro para o quarto. Outras divisões que se distinguiram, pelo aumento de renda, foram as da Inglaterra, Argentina, Japão, Italia, Guatemala, Australasia, Colobia e Brasil.

Não podemos dar este mês o quadro completo das entradas, porque o trabalho da cambagem do dinheiro dos diferentes países em moeda americana requereria muito tempo, o que só faremos quando o concurso se encerrar.

Se bem que esse ultimo trimestre fôsse dedicado a Mr. Seidelman, o nosso sub-director do departamento estrangeiro resolreu passar as honras deste periodo aos vencedores da ultima etapa do concurso. "Eu bem



"GIRLS ABOUT TOWN"

Take it from Irving Hoffman, "New York American" artist, that the above sketches depict the principal characters in the film. Posing from left to right are Eugene Pallette, Lilyan Tashman, Joel McCrea and Kay Francis.

compreendo o esforço e a tenacidade que vai pelas fileiras da nossa legião estrangeira, cada um dos seus componentes fazendo todo o possível para que a vitoria lhe vá ter ás mãos," comentava ha pouco Mr. Seidelman, "por isso deixarei de todo o coração as honras deste pleito aos vencedores do trimestre."

E ao dizê-lo, fez Mr. Seidelman os melhores votos de prosperidade pela divisão estrangeira.

NOTICIAS DA PARAMOUNT!

TRES novos membros entram para a directoria da Paramount. São eles Mr. John Hertz, presidente de una grande companhia de teximetros; Albert D. Lasker, um dos directores de uma das maiores agencias annunciadoras dos Estados Unidos, e William Wrigley Jr., chefe da firma "Wrigley," fabricante do "chewing gum" conhecido aqui e no estrangeiro. Referindo-se á eleição desses tres novos membros, disse Mr. Adolph Zukor: "A habilidade e proficiencia destes tres grandes industriais, provada no ramo especializado a que cada um se tem dedicado, prestarão inestimável auxilio á Paramount, tanto na apresentação dos seus anuncios como na distribuição dos seus filmes no nosso mercado interno."

* * *

PARAMOUNT obteve tres dos nove premios votados pela Academia de Artes e Ciencias Cinematograficas aos melhores trabalhos do ano passado. A Academia faz a eleição dos trabalhos, cada ano, por

meio de votos que são mandados pelo correio. A Mr. Norman Taurog coube a distinção de melhor director do ano passado pelo seu trabalho em "Skippy"; Floyd Crosby teve menção de honra pela fotografia de "Tabú," e a Paramount pela mais perfeita reprodução e registo de sons. Á sessão da Academia em que foram apurados os votos estiveram presentes todos os dignatarios da industria cinematografica localizados em Hollywood, autoridades estaduais e municipais, assim como Mr. Charles Curtis, vice-presidente da Republica, representando o governo federal.

* * *

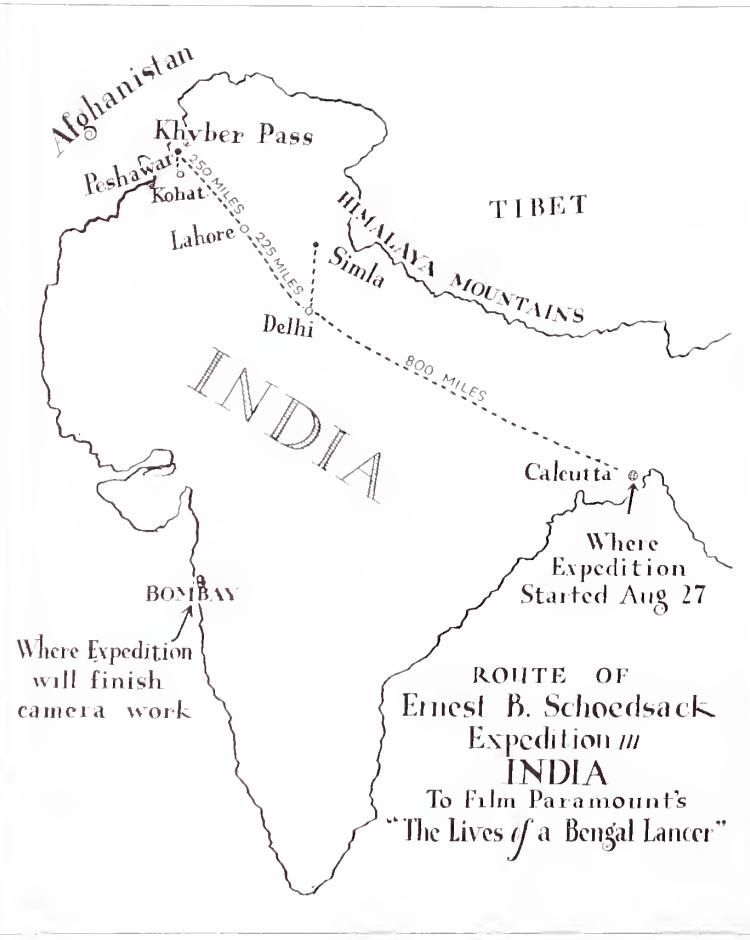
IMponente e festivo e, o que mais importa, cada vez mais no estima do publico de Nova York, o cine-teatro Paramount festejou ha pouco o seu quinto aniversario com um espetáculo grandioso. A grande massa de povo que enche a Broadway teve a sua recompensa no programa de aniversario do Paramount Theatre, onde excelentes numeros, no palco, e lindas produções, na tela, fizeram da função uma das mais aplaudidas daquela casa de diversões. O filme exibido foi "Rich Man's Folly," com George Bancroft, que é um dos melhores trabalhos deste ano.

* * *

ACEDENDO aos muitos pedidos dos exibidores latino-americanos, Mr. Seidelman acaba de inaugurar o sistema dos "jornais" falados em espanhol. Assim, agora, em lugar das descrições em inglês, explicando certos detalhes das noticias cinematograficas, o que se ouve é perfeitamente comprensivel, porque a parte falada vai na lingua castellhana. Os jornais assim preparados ficam mais caros, mas é de crér que os empresario sul-americanos aceitem esse aumento de preço uma vez que as noticias são mais apreciadas pelo publico.

* * *

FOI tão grande o exito alcançado pelo Paramount Theatre de Nova York, ao apresentar o filme esportivo "Touchdown," no qual aparecem Richard Arlen e Peggy Shannon, que a gerencia do teatro resolveu retê-lo no programma por mais uma semana. O filme estabeleceu um novo "record" de bilheteria.



ROUTE OF
Ernest B. Schoedsack
Expedition in
INDIA
To Film Paramount's
"The Lives of a Bengal Lancer"

LONG TRIP FOR FILM!
This outline map of India shows the route taken by the Schoedsack expedition. Dotted line shows how they travelled across the wildernesses, 1500 miles to the Afghanistan border, after filming halts in Delhi and Simla. Bombay is their last stop.

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</div

THE OBSERVATION TOWER



*
Now
and
then
the
Editor *
takes
a
look!
*

SAME EXHIBITOR WINS AUSSIE SHIELD AGAIN



SHIELD FOR SHOWMANSHIP!

This is a reproduction of the coveted trophy for which Australia's best showmen annually compete during Paramount Week, first week in September.

VIC HOBLER has done it again!

With the most comprehensive exploitation campaign ever to come to the notice of our Australian office, Hobler won the Paramount Week Exploitation Shield for the third successive year.

There is only one slight difference this year, and that is that the shield goes to the Wintergarden Theatre, Townsville, with which Hobler is now associated, whereas in 1929 and 1930, the honor of displaying the shield went to the Wintergarden Theatre, Ipswich.

To outline Hobler's campaign, which was awarded the maximum score of 100 points, would require more space than available here. Suffice to say that he utilized every avenue of advertising, publicity and exploitation.

He effected tie-ups with everything of importance in his town, such as the Conversion Loan, fire brigade, ambulance brigade, taxi company, and with numerous local merchants. These took the form of window displays, over-printing on stationery, street parade, and display of huge banners on noted landmarks.

Tales They Tell Inside Paramount Studios!

WAFFLES is a lap-dog, four pounds of fluffy, canine aristocracy, accustomed to dozing on silken pillows and leading a sheltered life in the company of his mistress. He is also a screen actor, of sufficient importance in Marlene Dietrich's new Paramount picture, "Shanghai Express," to have his name on the daily call sheets along with those of the star and her supporting players.

Recently, on location during the filming of Chinese train scenes at Chatsworth, Calif., Waffles rebelled at his pampered existence and ran away. Work on the picture was held up for half an hour while Miss Dietrich, von Sternberg and scores of others joined in the search. Waffles finally was found behind a Chinese village set, dirty, disheveled and happy, helping three mongrel dogs chase a flock of chickens and ducks.

* * * *

MRS. RUTH RUSSEK, wife of Harold Russek and well known in New York society, has embarked on a career as a motion picture actress under a unique arrangement which prevents her em-

ployment depriving another woman of work.

Mrs. Russek applied for work at Paramount's New York studio with the understanding that if she were given a role she would find employment for some girl to be named by officials of the studio.

"I could not be happy," said Mrs. Russek, "if I felt that I was displacing a girl regularly employed by the studio."

Mrs. Russek was offered a small part for which Barbara Sheldon had been considered in the forthcoming production of "Wayward" in which Nancy Carroll and Richard Arlen will appear. Mrs. Russek accepted the part and arranged for Miss Sheldon to go to work as a model in Russek's Fifth Ave., Inc., with which Harold Russek is connected.

Miss Sheldon is now at work in the store and Mrs. Russek is taking lessons in acting from John Hutchens. Miss Sheldon, who appeared in "The Girl Habit," "Night Angel," "Secrets of a Secretary" and other films made at Paramount's New York studio, has agreed to give Mrs. Russek lessons in the art of make-up for appearances before the camera.

CHARLES "BUDDY" ROGERS will not desert the screen when he becomes a radio star, he said at Paramount's Hollywood studios.

Although he expects to become a headliner with a Ziegfeld show in January, and shortly afterward commence his radio programs for the National Broadcasting Company, he will continue to make two or three pictures a year.

Rogers is at work in a role in "Second Chances," heading a cast which includes Richard Bennett, Charlie Ruggles, Frances Dee, Peggy Shannon and Frances Starr.

"I do not want to desert the screen permanently," Rogers said. "I hope to make two or three pictures a year after I take over my new work."

Rogers said that negotiations are on for him to become a Ziegfeld musical star but that a contract has not been signed.

"Shortly after I go to New York I will start assembling a symphonic-jazz orchestra," he asserted. "I am going to get the best musicians obtainable. We will play probably in some hotel or show and broadcast once or twice a week over a national network."



MR. KENT'S PARENTS CELEBRATE GOLDEN WEDDING ANNIVERSARY!

Mr. and Mrs. Sidney J. Kent, parents of Paramount's vice-president in charge of distribution, celebrated their golden wedding anniversary in San Francisco, on November 13. They were presented with a hand-lettered parchment scroll, suitably framed, and signed by every member of the Home Office Distribution Department cabinet. Photo above shows the whole Kent family at the celebration. At the left: Mrs. Percy Kent, Lawrence Kent, Mrs. Lawrence Kent, Ernest W. Kent and Mrs. Ernest W. Kent. In the center: Mr. and Mrs. Sidney J. Kent, seated, with Arthur Kent, S. R. Kent and Percy Kent, standing. At the right: Bert Barber, Mrs. Bert Barber and Mrs. S. R. Kent. We wish Mr. and Mrs. Sidney J. Kent many more happy wedding anniversaries!

Merry
Christmas



Happy
New Year

Vol. 4

DECEMBER, 1931

No. 12

This is MORE than a Paramount release schedule . . .

Director	Cast	Release Date	Prod. No.	Production Title	Date Booked
Mamoulian	Fredric March-Miriam Hopkins-Rose Hobart	Jan. 2	3128	DR. JEKYLL & MR. HYDE	→
Tuttle	Chas. Rogers-Richard Bennett-Chas. Ruggles-Peggy Shannon-Frances Dee-John Breeden-Frances Starr	9	3129	THIS RECKLESS AGE	
DeMille	Miriam Hopkins-Phillips Holmes-Wynne Gibson-Irving Pichel	16	3130	TWO KINDS OF WOMEN	
Lubitsch	Lionel Barrymore-Nancy Carroll-Phillips Holmes-Tom Douglas-Zasu Pitts-Lucien Littlefield	23	3131	THE MAN I KILLED	→
Corrigan	Carole Lombard-Paul Lukas-Ricardo Cortez-Geo-Barbier-Juliette Compton-Virginia Hammond	30	3132	NO ONE MAN	
Von Sternberg	Marlene Dietrich-Clive Brook-Anna May Wong-Warner Oland-Eugene Pallette	Feb. 6		SHANGHAI EXPRESS	→
Wallace	Ruth Chatterton-Paul Lukas-Robert Ames-Tad Alexander	13		TOMORROW AND TOMORROW	→
Mendes	Fredric March-Kay Francis-Stuart Erwin-Juliette Compton-Geo. Barbier	20		THE BLACK ROBE (tent.)	→
Viertel	Claudette Colbert-Melvyn Douglas-Lilyan Tashman-William Boyd	27		THE WISER SEX	
Sloman	Nancy Carroll-Richard Arlen-Pauline Frederick	27		WAYWARD	
Cukor	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin-Chas. Ruggles-Roland Young	Mar. 5		ONE HOUR WITH YOU	→
Burton	Miriam Hopkins-Jack Oakie-Lyda Roberti-Eugene Pallette	12		DANCERS IN THE DARK	
McLeod	Sylvia Sidney-Chester Morris-R. Coogan-John Wray-Tyrone Power	19		THE MIRACLE MAN	→
Marvin	Claudette Colbert-Melvyn Douglas-Stuart Erwin	26		SENSATION (tent.)	
Roberts	Richard Arlen-Wood	26		SKY BRIDE	

...It's a 1932 prosperity chart

Ring out 1931! Ring in 1932! Happy New Year! It is time to forget pictures with a past and CONCENTRATE on pictures with a future! Our confident statement in last month's issue that "the best are yet to come" was not based on FAITH alone, but on positive FACTS—definite knowledge of the Herculean effort our production department is making, and actual evidence

of product finished and ready for prompt release. As we write these lines, the public has already voted overwhelmingly in favor of "Sookey" and "Ladies of the Big House." And at least half a dozen of the new pictures to be released during the first three months of 1932 have been pre-viewed with exceptionally gratifying results. It is OUR DUTY to transmit this faith and

DR. JEKYLL AND MR. HYDE

WE have seen it! It was screened at a private showing for Home Office folks just the other day, and it was the consensus of opinion that "The Hollywood Reporter" did not exaggerate one iota when it expressed its enthusiasm for the production in the following glowing review: "In 'Dr. Jekyll and Mr. Hyde' Paramount has, in our opinion, a really great piece of box office entertainment. Great in more than one sense, inasmuch as the picture combines artistic triumphs with the present vogue for 'shockers'. This one not only curdles the blood but satisfies the craving for one hundred percent perfection in writing and performances. Splendidly directed, extravagantly mounted, and distinguished by the brilliant work of Fredric March in the dual-title, 'Jekyll and Hyde' is definitely headed for the big money class."

THE MAN I KILLED

BELOWEVE it or not—but it's the gospel truth: this Lubitsch masterpiece received a reception at the hands of the studio executive staff the like of which has not been given any picture produced at the Paramount studios in the last six months. Those Coast men saw it in its first rough-cut form immediately after shooting was completed, and they cheered and applauded like a bunch of excited fans. The new production policy of packing each special with an all-star cast is thoroughly justified by this film, for the uniformly excellent acting of Lionel Barrymore, Nancy Carroll, Phillips Holmes, Tom Douglas, ZaSu Pitts and the rest is one of the production's greatest assets. Lubitsch has unquestionably added another towering achievement to his list of box office successes.

SHANGHAI EXPRESS

MR. ZUKOR, who recently returned from a four-week stay in Hollywood, unqualifiedly states that "Shanghai Express" is so superior to "Morocco" and "Dishonored" that there's no basis for comparison. He was amazed at the authenticity with which an entire Chinese village had been constructed. He confessed that if he hadn't seen the various scenic backgrounds used in the picture with his own eyes, it would be hard for him to believe that they were not genuine. According to Mr. Zukor's report, von Sternberg employed at least 1000 extras in making the picture. Incidentally, von Sternberg himself feels that "Shanghai Express" is his best directorial effort, and gives Marlene Dietrich her finest acting opportunity.

of pictures with a future!

knowledge to you legionnaires out in the field. It is YOUR JOB to translate this faith and knowledge into ACTION—*selling and showmanship* action. Regardless of what economic changes the new year brings, one thing is sure: *the public will continue to spend its money for good pictures that are vigorously advertised and shrewdly merchandised.* You can depend on it!

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ONE
HOUR
WITH
YOU
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THE
MIRACLE
MAN
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•
TOMORROW
AND
TOMORROW
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The only way to insure for Paramount and for yourselves a Happy, Prosperous NEW YEAR—the only way to realize the full revenue possibilities of the GIANT ATTRACTIONS you will get in the next twelve months is to CONCENTRATE on each one individually every ounce of ability and energy and resourcefulness that you can possibly muster. 1932 will be what *you* make it!

ASIDE from being a Chevalier production, which means that it's as good as money in the bank, this picture is being produced on a scale that rivals in cost and elaborateness the biggest pictures Paramount has ever made. Considering that the cast includes Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles and Roland Young, it would be an all-star lineup even without Chevalier. Ernst Lubitsch is actively supervising, with George Cukor as director. Music by Oscar Straus. For the French version, Leopold Marchand, dialogue writer, Andre Hornez, lyric writer, Pierre Etchepare and Ernest Ferny, players, have been brought over from Paris. Chevalier, Jeanette MacDonald and Lily Damita will all appear in the French production. Its box office potentialities are absolutely limitless!

ALL the signs point to this one as one of the strongest box office attractions of 1932. Several additional players have been added to the cast since the release schedule was printed, so that the lineup now is Sylvia Sidney, Chester Morris, John Wray, Tyrone Power, Robert Coogan, Irving Pichel, Boris Karloff, Ned Sparks, and many others. Norman McLeod, the director, made "Monkey Business" and "Touchdown," so that the picture is in able hands. Although the story will retain all those heart-appealing qualities that made the silent version such a knockout, it will be sufficiently modernized to bring it up-to-date. If ever a picture had a ready-made audience waiting for it, it is "The Miracle Man." The title itself is one of the most valuable assets the film possesses, and will be a powerful factor at the box office.

IT is pretty generally agreed that in "Sarah and Son" Ruth Chatterton scored her most impressive triumph. And the picture was a solid success at the box office, proving that the great majority of moviegoers, particularly the women, prefer her in a down-to-earth story. That was the reason Paramount bought "Tomorrow and Tomorrow," which was an outstanding dramatic hit on Broadway, for Miss Chatterton. It has all the drama and heart punch associated with mother-love-for-her-child, plus the romantic angle of the husband-wife-other man triangle. Paul Lukas, who appeared in several of Miss Chatterton's previous vehicles, again plays opposite her, giving the production an additional strong selling point.

A FIGHTING FINISH!

Spain Out in Front—Does Biggest Business in History

Holland, France in Neck-and-Neck Race—10 Over Quota

Sound the Bugle for 1932—The Odds Are in Your Favor

THE 1931 contest is ending in a traditional blaze of glory and with a characteristic burst of speed on the part of the Foreign Legion as a whole. There is conclusive evidence that the majority of the divisions are exerting extra effort for the final push over the top. This month there are ten offices over 100% as against four last month, and the chances for at least half a dozen others to reach quota by December 31 are exceedingly bright.

Again Spain is out in front, leading the field by a wide margin. And why not? Messeri's "Matadors" smashed all records and hit a new all-time high in gross revenue for the past four weeks. After such a spectacular performance, can there be any doubt that the "Matadors" have the will to win and the fighting power to back it up?

Another contender that deserves a couple of *hochs* for its remarkable showing in November is Germany. Ever since General Manager Gus Schaefer established Paramount's own exchanges in that territory, his organization has been hitting on all sixteen cylinders. Bravo!

Peereboom's sturdy Dutchmen showed their mettle by catapulting from tenth to second, so it is easy to see that all is *not* quiet on the Holland front. Those legionnaires are whooping things up! But the border line between second and third this month is so thin that the sale of an extra couple of one sheets would have put France ahead of Holland. As it is, Souhami's "Galloping Gauls" hurdled from ninth to third, and the last we heard of them they were still going strong!

Down in Central America, Colombia is the gem of

Harry Novak's division, going from fifteenth to eighth; and over in Central Europe, Austria staged a *putsch* that advanced those boys from twenty-first to fifteenth. Nor are we overlooking the fact that Aboaf's "Romans" spurted from eleventh to seventh via a healthy increase in business.

Insofar as the yearly standings are concerned, we promise you there will be no delay in announcing the winner next month. But since all the figures aren't ready yet, it was deemed advisable not to publish any standings. We know who is the leading contender for Mr. Zukor's gold-and-silver trophy, but of course, we won't know who will win it until the December figures are all in.

Now that this year has come to its historic and hectic close, the natural question arises: what will the new year bring?

1932 for 1931! If you wish, you may view the figures *2 for 1* as symbolical. Certainly the odds are all in your favor to make 1932 a prosperous one for Paramount and for yourselves.

You have only to read over carefully the first three pages of this issue to be thoroughly convinced that a new day, a new era, a new policy has dawned in the production of Paramount pictures. Backed by a grade-A lineup of certified successes, you can sound the bugle for 1932 with courage and confidence.

It is in that spirit of faith and enthusiasm that we extend to you, on behalf of all your Home Office co-workers, the season's greetings for a Merry Christmas and best wishes for a Happy and Prosperous New Year!

STANDINGS AS OF DECEMBER 1, 1931

		Fourth Quarter over 100%
1. SPAIN		
2. HOLLAND		" "
3. FRANCE		" "
4. PORTO RICO		" "
5. GERMANY		" "
6. GREAT BRITAIN		" "
7. ITALY		" "
8. COLOMBIA		" "
9. LATVIA		" "
10. JAPAN		" "
11. ARGENTINA	over	90%
12. CZECHO-SLOVAKIA	over	80%
13. POLAND	" "	
14. SCANDINAVIA	" "	
15. AUSTRIA	" "	
16. GUATEMALA	" "	
17. BRAZIL	" "	
18. FINLAND	" "	
19. MEXICO	" "	
20. CHILE	" "	
21. HUNGARY	over	70%
22. PANAMA	" "	
23. AUSTRALASIA	" "	
24. YUGOSLAVIA	" "	
25. ROUMANIA	under	70%
26. CUBA	" "	
27. CHINA	" "	

Paramount Studios

"DANCE PALACE" NOW
"DANCERS IN DARK"

DANCERS IN THE DARK is now announced as the release title for the film version of James Ashmore Creelman's story of dance hall romance, tentatively titled "Dance Palace."

Miriam Hopkins heads a cast which includes Jack Oakie, Eugene Pallette and Lydia Roberti, the latter the character comedienne of Broadway's recent hit, "You Said It."

David Burton has been assigned to direct.



MADE IN HOLLYWOOD!

This trio of Paramount personalities—Ernst Lubitsch, Maurice Chevalier and Adolph Zukor—met when our president visited the set of "One Hour With You" during his recent studio tour.

JAPAN HONORS DIETRICH!

As a tribute from the people of Japan, where she ranks among the most popular film stars, Marlene Dietrich was presented with a rare ceremonial robe of great value. The robe is silk and trimmed in gold, and is of the kind worn in Japan by royalty only on special occasions.

The presentation was made by Asahi, one of Tokyo's leading newspapers, through its representative in this country, A. Kimura, while Miss Dietrich was at work in "Shanghai Express."

"THIS RECKLESS AGE" NEW TITLE OF FILM

THIS RECKLESS AGE supersedes "Second Chances" as the definite title of the film story based on Lewis Beach's play of sacrificing parents and college student children. The cast is headed by Charles "Buddy" Rogers, Richard Bennett, Peggy Shannon, Charlie Ruggles, Frances Dee and Frances Starr. Frank Tuttle directed the picture from a screen play by Joseph L. Mankiewicz.



'Buddy' Rogers

"SERVICE FOR LADIES" AND "EBB TIDE" AMONG NEW PARAMOUNT BRITISH FILMS JUST FINISHED

BRITISH exhibitors are assured of a steady supply of first-rate box office attractions in 1932 from our Elstree studios in London, judging by the stories lined up and casts signed for coming pictures. The first three Paramount British films—"These Charming People," "Stamboul" and "Man of Mayfair"—have already received their box office baptism, which included blessings from the critics as well as the public.

Two more have just been completed. These are "Service for Ladies" and Joan Barry in "Ebb Tide," featuring Dorothy Bouchier, Joan Barry and George Barrand under the direction of Arthur Rosson, based on the story "Fate Gave Me 20 Cents."



Leslie Howard in
"Service for Ladies"

Ladies," with a star cast headed by Leslie Howard, George Grossmith and Benita Hume, which was directed by Alexander Korda from the Ernest Vajda story, "The Head Waiter"; and "Ebb Tide," featuring Dorothy Bouchier, Joan Barry and George Barrand under the direction of Arthur Rosson, based on the story "Fate Gave Me 20 Cents."

Preparations are now underway to film "Spring Cleaning," with Colin Clive, Benita Hume in the leading roles; and Kipling's "The Light That Failed."

STOP PRESS!

The following is a copy of a wire received December 28 from Arch Reeve, publicity director at our Hollywood studio:

JEKYLL AND HYDE OPENING AT PARAMOUNT THEATRE SENSATIONAL IN EVERY WAY—GROSS FOR CHRISTMAS EVE OPENING FIFTY PERCENT ABOVE AVERAGE—IN SPITE OF STEADY DOWNPOUR CHRISTMAS DAY EQUALLED BOX OFFICE TAKE OF THE RIGHT TO LOVE WHICH DID SENSATIONAL TWO WEEKS AT PARAMOUNT LAST YEAR WITH CHRISTMAS DAY OPENING—CRITICS SUPER ENTHUSIASTIC AND AUDIENCE RECEPTION SENSATIONAL—EXAMINER BANNER LINES LOUELLA PARSONS ENTHUSIASTIC REVIEW—[JEKYLL AND HYDE ONE OF YEARS BEST]—PHILLIP SCHEUER OF TIMES [HERE IS A MAJOR MASTERPIECE OF THE SCREEN A PASSIONATE VIBRANT DOCUMENT WITH UNPARALLELED BRILLIANCE IN WRITING PERFORMANCE AND DIRECTION GO TO THE PARAMOUNT AND GAZE UPON JEKYLL AND HYDE YOU WILL COME AWAY CONVINCED MORE THAN A BIT APPALLED AND SHAKEN AS YOU HAVE NOT BEEN BY ANY TALKING MOVIE IN THE ANNALS OF THE ART]—HARRY MINES IN NEWS LFOR BEAUTY IN PRODUCTION AND DIRECTION ACTING ADAPTATION PHOTOGRAPHY IN FACT FOR EVERYTHING THE PICTURE IS OUTSTANDING—BESIDES MARCH'S GLORIOUS PORTRAYAL THERE IS MIRIAM HOPKINS SHE IS SUPERB IN A STRENUEOUS DRAMATIC ASSIGNMENT]—HARRISON CARROLL IN HERALD EXPRESS—[REPUTATIONS WILL BE MADE BY JEKYLL AND HYDE ONE OF GREATEST STUDIES IN PSYCHOLOGY EVER TRANSFERRED TO SCREEN]

PARIS STUDIO SAYS IT WITH PICTURES!

OUR Paris studio not only wishes every Paramount exhibitor a Happy New Year, but practically guarantees it with an impressive line-up of French productions. The photo shows those two droll comics, Pauley and Drean, in the guise of postmen, preparing to deliver to all French exhibitors film cans containing good wishes and good pictures. Among the productions recently completed are "La Chance," "Cordon Bleu," "Mistigri," "Cote d'Azur," "Les As Du Turf,"



Messrs. Pauley and Drean

"Tu Seras Duchesse," "Il Est Charmant," "Une Nuit a l'Hotel," "Couturiere de Luneville," "Monsieur Albert" and "Coiffeur pour Dames." It is to the definite credit of Bob Kane and his efficient Joinville organization that the French productions during the past twelve months have in many instances outgrossed the Hollywood-made product at the box office. Mr. Kane has rigidly upheld the Paramount standard of quality in every department of production.

MARCH PLAYS IN 218 SCENES IN "JEKYLL"

FREDERIC MARCH appears in 218 of the 305 scenes in "Dr. Jekyll and Mr. Hyde." Of these, 110 are as Jekyll and 108 as Hyde.

Furthermore, he had to memorize a total of 297 speeches, ranging from those in which he utters only a single word to a 500-word address before a medical college gathering.

Although he delivers 216 "sides" as Jekyll to eighty-one as Hyde, the latter were far more difficult in proportion since he had to speak them in a disguised voice to fit the evil characterization.



JOINVILLE GREETINGS!

On behalf of the studio staff in Joinville, Javier Millan Astray, Rosita Diaz and Ricardo Nunez extend to the members of the Foreign Legion the compliments of the season.

"FLAGRANT YEARS" FILM

PARAMOUNT announces plans for the production of Samuel Hopkins Adams' novel, "The Flagrant Years," a mystery story laid against a background of beauty parlors. Phillips Holmes and Carole Lombard will head the cast. Zoe Akins is doing the screen play.

NEW COLBERT PICTURE "THE WISER SEX"

THE WISER SEX" will be the definite release title of the picture tentatively titled, "Confession," which has gone into production at Paramount's New York studio under direction of Berthold Viertel, with Claudette Colbert, William Boyd, Melville Douglas and Lillian Tashman in the leading roles.

Mr. Douglas, Broadway stage player, replaces the late Robert Ames in the cast. The supporting players include Effie Shannon, Victor Kilian, Robert Fischer, Douglas Dumbrille, Paul Harvey, and Granville Bates.



Claudette Colbert

"SOOKY" IS A GEM!"

THAT'S what "Variety" called this smash hit in its flattering review. * And that's precisely what the public considers it — a sparkling gem of flawless entertainment, good for men, women and children — judging by the delighted word-of-mouth advertising and the eager crowds that have besieged the Rivoli Theatre since the picture started its run on

Broad
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Paramount
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production dur
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dren, on vacation
would get a chance
reports pouring in



way, De-
Through-
country,
shrewdly
lease of the
ing the Christ-
when the chil-
from school,
to see it. * From the
at Home Office, it is

clear that exhibitors consider Paramount a veritable Santa Claus. * Certainly, "Sooky" is the finest possible box office gift the year round! Everyone who has seen the picture agrees that it is better adult entertainment than "Skippy"—that it is more human, more believable. * The cast and director not only repeat but better their respective performances. * Although Robert Coogan plays the title role, Jackie Cooper is the dominating player. * You can shout it from the housetops in all countries and in all languages: "Sooky" is a hit, a triumph, a gem!

Photo above is a shadowgraph study of Jackie (Skippy) Cooper, who adds to his laurels in "Sooky" with another outstanding performance.



CRITICS HELP "SOOKY" TOOT HIS OWN HORN

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

"SOOKY" takes you back to Shantytown; offers loads of laughs and a full measure of tears. We're crazy about Jackie Cooper and little Bobby Coogan. You'll spend a mighty enjoyable 80 minutes. You're certain to get a big kick out of "Sooky." Treat yourself to a visit to the Rivoli, and take the younger generation with you.

NEW YORK JOURNAL

IT'S the remarkable 9-year-old child, (Jackie Cooper) with his appealing little face, his un-self-conscious acting ability and his instant reactions to the emotional demands of the story that make the film worth sitting through a second or third time. "Sooky" is comedy and pathos sensitively handled by Mr. Taurog. It's great entertainment.

New York Evening Post

NORMAN TAUROG has directed the picture with the same skill and understanding which he displayed in "Skippy." The treatment and the acting are superb. Though the picture gives the leading role to Robert Coogan, it is Jackie Cooper who stands out as the heroic figure. "Sooky" is a genuine and affecting saga of childhood.

The New York Times.

CHILDREN laughed and wept as they beheld the new adventures of Skippy and his ragamuffin chum, Sooky, in a picture called "Sooky," which is now at the Rivoli. Master Cooper assuredly makes the most of his part. Little Coogan takes the whole affair very seriously. His childish way of acting is at times very effective.

New York American

THAT eminent artist of the cinema, Master Jackie Cooper, comes again to make us marvel at the excellence of his histrionics and to provide another of those charming entertainments with which Director Taurog won the academic prize. Master Cooper remains one of the finest thespians the screen has known, and this includes competition from all ages, weights and sexes.

DAILY MIRROR
NEW YORK'S BEST PICTURE NEWSPAPER

BLESSED with the same clever youngsters who made the earlier film of Percy Crosby's enchanting characters—gifted Master Cooper as "Skippy," grave Bobby Coogan as "Sooky"—this movie offers its measure of fun and its measure of sighs. A rather brimming measure of sighs, in fact, but there are enough laughs in the picture. And the youngsters again distinguish themselves.



Published in the interests of Paramountees in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

SAMUEL COHEN

Editor

Vol. 4.

DECEMBER, 1931

No. 12



ROMAN SHOWMANSHIP!

This elaborate display was one of the reasons the Barberini Theatre, Rome, did S.R.O. business with "The Smiling Lieutenant." The success of this Chevalier production throughout Italy—attested by the wire on this page from Managing Director Aboaf—is a repetition of the triumphs it has scored in England, France, Germany, Scandinavia, Australia, Holland and Spain. It augurs well for the new Chevalier hits to come in the next twelve months.



SPANISH EYE-STOPPER!

Here's a peach of a display that shows what you can do with a little ingenuity and some Paramount ad sales material. Ten out of ten people who saw this "Lights of Buenos Aires" layout in Barcelona stopped to look at it. And so would you!



EXPLOITATION IN THE FAR EAST!

The publicity influence of Paul Verdayne, ex-exploiter, who is now Paramount's branch manager in the Straits Settlements, is clearly evident in this "Rango" ballyhoo staged by the Capitol Theatre, Malacca.

SCREEN MAGAZINE LAUDS AUSSIE ANNOUNCEMENT

UNDER the heading, "Paramount Strikes the Conservative Note," EVERYONES, one of the important tradepapers in Australia, hailed the announcement booklet of our local organization as follows:

"Because economy works too often at the expense of efficiency, EVERYONES wants to give Paramount a pat on the back for its 29th Birthday Jubilee Announcement last week. That job is probably the most inexpensive ever produced by Paramount in Australia; at the same time it strikes us as being the most effective. Color has been used judiciously, with an eye to striking results and selling strength, rather than with the idea of flinging over the exhibitor's face Joseph's Coat of Many Colors.

"Just as it avoids extravagance in its make-up, so too is it guarded, even conservative in its words. It talks of Paramount's dependability, with no indulgence in superlatives and promises. That's wise. The times call for conservatism, and the only promise any producer is entitled to make for next season is that he is out to do his best.

"Paramount has a habit of setting examples for others to follow. In its 1932 Announcement it has created a pattern for the whole trade. The man with faith in himself can impart that faith to his fellows by simplicity, directness and truth, far better than by bombast and ballyhoo."

Having carefully examined the Aussie Announcement Book, we heartily join EVERYONES in congratulating Messrs. Hicks, Kennebeck and their aides for one of the finest sales manuals we have ever seen.

PERSONALITIES!

WITH plenty of good American Christmas cheer under their belts, Gus J. Schaefer, general manager for Germany and Central Europe, and Charles Ballance, representative for India, shook the dust of New York from their feet, took one last, long, lingering look at the Paramount building and departed for their respective posts the end of December. Bon voyage!

Managing director David Souhami of France has just announced the appointment of Jacques Plunkett to the post of publicity manager for his division, following the resignation of M. Borderie. We heartily congratulate Mr. Plunkett, who has been a member of the French publicity department for four years, on his well merited promotion. Again illustrating Paramount's policy of promoting from the ranks!

ITALY SALUTES "SMILING LIEUTENANT"

NLT SEIDELMAN FAMFILM NY

HAVE RELEASED SMILING LIEUTENANT SYNCHRONIZED VARIOUS KEY CENTRES INCLUDING ODEON MILAN BARBERINI ROME—MOST TREMENDOUS SUCCESS EVER SEEN—BIGGEST RECEIPTS PEOPLE AND CRITICS ENTHUSED ASKING FOR MORE FILMS LIKE IT—BEST CONGRATULATIONS AND MANY THANKS FROM THE ROMANS REGARDS

ABOAF

PRESS SHEETS OFFER MODERN TYPE, BORDERS

REALIZING that theatre managers, no matter where located, are in constant need of modern, eye-catching type faces for theatre ads, Cliff Lewis, Paramount's advertising manager, has introduced a new mat service with press books containing many new styles of type faces.

The first press book to have this additional helpful and practical service was issued on "Dr. Jekyll and Mr. Hyde." It contains numerous ad layouts in which the newest type faces have been effectively used by typecraft experts. Issued in mat form, they make it possible for managers in small towns to make use of many up-to-date types frequently not found in even the larger cities.

Besides introducing the new type ad mats, Lewis has also redecorated the covers of Paramount press sheets by adding eye-catching colors, thus creating a new tone of individuality and distinctiveness.

In line with the above, the Ad Accessories Department has also issued a utility border mat featuring 18 different styles of ad borders.

These modern type faces and borders have been reproduced in a special folder, copies of which have been sent out to all our foreign offices. It is confidently expected that many of our offices will be eager to avail themselves of this new ad sales material, inasmuch as it is easily adaptable to local requirements.

The need for distinctive type faces and borders is even greater in foreign territories than it is here in the United States so that foreign exhibitors will be glad to take full advantage of these useful services.



AN AUSSIE IDEA!

Now here's an exhibitor who has a sense of fitness of things. We refer to J. C. Smith, of the Crown Theatre, Wollongong, Australia, who celebrated Paramount Week by plastering a banner on practically every vantage point in his town—including the local lighthouse, which naturally could be seen for miles around. This was only one of the many ingenious stunts executed by this live-wire showman. He certainly deserves the Blue Ribbon award for his enterprise. Mr. Smith was one of the runners-up in the Paramount Week prize contest for the Aussie Exploitation Shield, which is an annual incentive for Australian exhibitors to match showmanship wits with one another.



BARCELONA STREET STUNT!

It is easy to believe that these four horsemen, dressed in Morocco costumes, acting as a guard of honor for the impersonator of Marlene Dietrich, helped the Coliseum Theatre, Barcelona, put over "Morocco."

